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22 SLIPKNOT: NOTHING IS "NORMAL"

24 STATIC X: BEST OF THE REST

26 HANOI ROCKS: UNKNOWN LEGENDS

28 SILVERTIDE: GAINING EXPERIENCE

30 THE WILDHEARTS: ROWDY ROCKERS

32 SALIVA: SPIT & POLISHED

34 MEGADETH" A TRIUMPHANT RETURN

38 DISTURBED: BEST LAID PLANS

40 SYSTEM OF A DOWN: TURNING THE PAGE

52 CHEVELLE: REVVING UP

54 VELVET REVOLVER: LIFE AT THE TOP

56 MUDVAYNE: FACING THE MUSIC

58 BLACK SABBATH: THE LEGEND GROWS

66 KITTIE: SHARPENING THEIR CLAWS

68 HELMET: GUARDING THE GOODS

70 SHINEDOWN: SHINING ON

6 WE READ YOUR MAIL 10 CAUGHT IN THE ACT: LINKIN PARK **12 SHOOTING STARS: IAN THORNLEY** 14 SITES & SOUNDS: METAL ON THE NET

16 PICK HIT: STRATA

18 HEAVY METAL HAPPENINGS: 19 FRONT PAGES: THE LATEST NEWS

THE HOTTEST GOSSIP

60 OVER THE EDGE: THE BEST IN NEW METAL

74 LYRICALLY SPEAKING 86 HIT OR MISS

88 INDIË REVIEWS

92 TOYS IN THE ATTIC: GAMES & GEAR 94 TECH TALK: METALLICA

96 INSTRUMENTALLY SPEAKING **98 DRUM BEAT**

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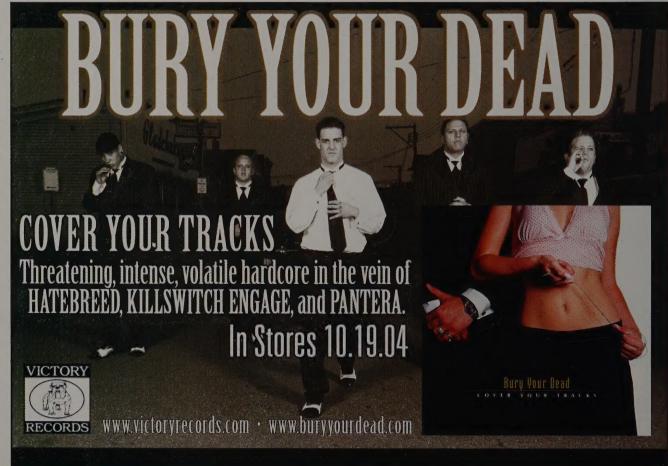
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SLIPKNOT'S RETURNThank you, Slipknot! Just when I was beginning to lose faith in rock and roll, you've come back to save the day. Vol. 3 is an incredible album, and the energy and passion you bring to your music is exactly what the metal world needs. I've seen you perform twice so far this year, and I hope to see you at least one more time. Every time I leave a Slipknot show, I feel drained, overwhelmed, but totally empowered by the greatness of rock and roll. New Britain, CN

If anyone ever doubted Slipknot being one of the premier metal bands of all-time, all those doubts should now be erased. These guys are awesome! Their new album just rocks from start to finish. I was kind-of into them with their previous two albums, but this time I'm at the top of the list when it comes to Knot-heads! B.J. Lubbok, TX





Maybe it's me, but I just don't get Slipknot. I grew up at a time when Kiss was still at the peak of their power, so I understand the excitement that a theatrically-inclined band can have. But while Kiss' music seemed to open up and invite in anyone who heard it, there's something about Slipknot's style that almost has a "keep out" sign attached. Maybe I'm just too old to get it. But I'll stick with **Destroyer** any day.

Mike Springfield, MA

Thank you, **Hit Parader**, for all your coverage of Slipknot. They're my favorite band in the world, and I was concerned that a lot of people in the media might give them the back of the hand this time around. But it seems as if more publications and fans have embraced them than ever before. That's a very good sign, as far as I'm concerned.

Annapolis, MD

OLD vs. NEW

I think this is one of the most interesting times in hard rock history. On one hand, you've got bands like Judas Priest and Black Sabbath making a triumphant return. On the other, you have countless upstarts—including Damageplan, Silvertide and Jet—who seem determined to keep the flickering flame of great rock and roll alive. I believe you can have your cake and eat it too; which is why I

embrace both the older bands and the newer ones.
Mark

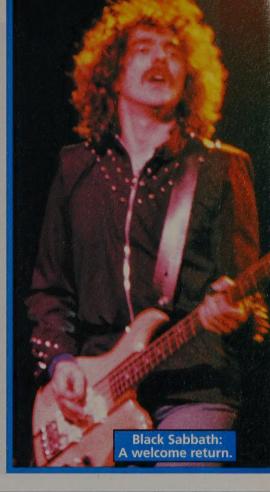
Ottawa, Canada

Sometimes I long for the days when heavy metal followed the time-honored credo of "sex, drugs & rock and roll." We've certainly gotten away from it in recent years. Today it seems like that credo is "whine, complain & stare at your shoes." That's why I'm happy to hear that Motley Crue is planning a "farewell" tour at some point next year. Those guys may be a little long-in-the-tooth at this point in their lives, but their rock and roll message remains timeless. Brandon

Miami Beach, FL

Please...please...please. I'm begging you. Give the "old timer" rockers a rest. They deserve it. Put your focus on the young bands that are the present and the future of the metal form. When I keep reading about this band or that one celebrating their 25th...their 30th... their 35th Anniversary, it makes me want to spew. Believe it or not, rock and roll is a young man's game. You're not supposed to rock when you're 60! It's just not right. Sure, it may be nice for some equally-ancient fans to relive their youth by seeing these old guys in concert, but for today's generation, nothing can be more pathetic. Pete Secaucus, NJ

I'm looking through my disc collection as I write







WE READ YOUR

Lancaster, PA

this. Let's see... Hendrix. Van Halen, Judas Priest, Led Zeppelin, Black Sabbath. They're all there. But so are recent releases from Sevendust, Disturbed, Linkin Park and Marilyn Manson. To me. that's what hard rock is about— a 40 year history filled with great music. I'm 18, but I've grown up appreciating the "roots" of the music I love just as much as the latest cuttingedge star. Flox

Decatur, IL

DARKNESS RULE!

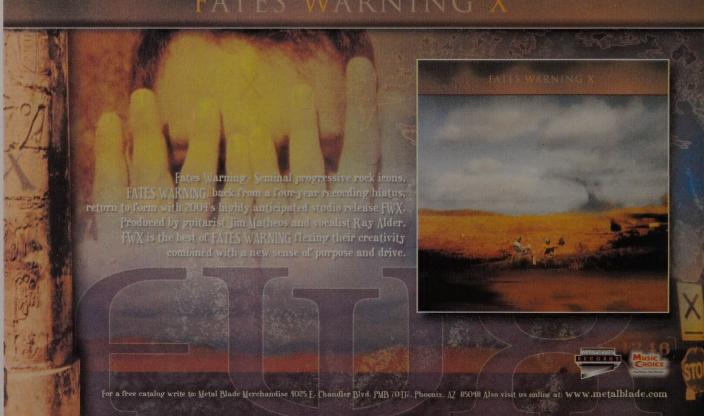
I've got to admit that at first I thought Hit Parader had gone a little overboard with their never-ending coverage of the Darkness. It seemed like every issue for a year, sported them on the cover somewhere. But you know what? You guys may end up getting the last laugh. Not only has their

debut album. Permission to Land, emerged as a monster hit, but I'm getting more and more into their vintage rock sound. Nicole Oakland, CA

Hey, Darkness fans, wake up and hear the music! Instead of listening to watered-down. second-generation, often second-rate "copies" of earlier bands, why not get into the REAL THING? Do yourselves a favor, go to you local record store, walk past the "current hits" stand and go back into the files where great albums by the likes of Thin Lizzy and T. Rex are kept. After you find those hidden treasures, make sure to pick up albums by legendary bands like AC/DC, Def Leppard and Led Zeppelin. After you listen to all of those, not only will you understand what has motivated the Darkness, but you'll also realize what a pale imitation of greatness these English poseurs truly are. Brady

I love the Darkness, Drowning Pool and Saliva. They're my favorite bands. They never write a bad song. That's what I admire most about them. It doesn't matter which track you play from their CDs-you know it's gonna be great! Synth Hong Kong, China







Abe Curningham
Deftones
Age 9
Playing his first gig

Mercedes Lander Kittie Age 14 Recording Kittie's first Demo

> Adrian Young No Doubt Playing one of No Doubt's first shows

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To the eyes and ears of anyone who follows the hard rock world in the late months of 2004, it's certainly no secret that Linkin Park— also known as vocalist Chester Bennington, guitarist Brad Delson, vocalist Mike Shinoda, drummer Rob Bourdon, d.j. Joseph Hahn and bassist Phoenix—are undeniable superstars. In case you still doubt that claim, just look at their faces gracing any number of mainstream magazine covers or check out their videos filling the MTV airwaves. Their two studio albums, Hybrid Theory and Meteora, have sold a combined total of nearly 20 million copies world-wide, while their tours have packed the biggest arenas and stadiums from Tokyo to Toronto.

Yup, this West Coast sextet are Stars with a capital "S". But for whatever reason, their stellar-status hasn't impacted their perspectives, their attitudes or their friendships in the manner it has for virtually every other band on the planet. Somehow, despite sharing a tour bus, a stage and a crowded backstage dressing room for months on-end, the LP pack still seem to be not only enjoying their hard-won fame, but also each other's company

"The fact that we've shared everything that's happened has brought us all closer together," Bennington said. "I know that success can put a wedge between some bands where egos take over and things can really take a wrong turn. But we don't even have to work on keeping our egos in check. Being able to get along with ourselves—as well as with the fans—kind of comes naturally to us. That's something that we're very aware of when we're touring. We play bigger and bigger places, and it becomes a little harder to have the kind of direct contact with the fans that we want. We go out of our way to make sure that kind of contact still happens."

With their pre-show back-stage "meet-and-greets" completed, and their various "getting ready" activities taken care of, the members of Linkin Park settled down to try and kill the final minutes before taking the stage. Those last pre-show moments seemed to move like hours for this restless rap/metal crew, but finally the time

came for this trend-setting unit to step out into the spotlight. Instantly, the attention of everyone within the gathered throng of 20,000 was squarely cast upon the six young men who dominated center stage. Whether they were local celebrities, media movers or merely the ticket-wielding, blue collar rock and roll revelers who made up a vast majority of the crowd, they all focused in on the musical proceedings before them. They did so in order to both get into this unit's pulsating sound and attempt to get a grip on exactly why the Linkin Park brigade has fast become the 21st century's most note-wor-

"We've shared everything that's happened, and that's brought us closer together."

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It didn't take these interested observers long to discover
Linkin Park's incredible success has been— a lethal combi
playing, and enough on-stage energy to light up Cleveland
attively low-key appearance on stage, the band quickly laun
amazingly syncopated rhythms that millions of fans around
know and love. With rocker Bennington and rapper Shinod
vocal duties, and the heavy-handed Delson supplying the for

It didn't take these interested observers long to discover exactly what the "secret" to Linkin Park's incredible success has been—a lethal combination of great songs, great playing, and enough on-stage energy to light up Cleveland for a week! After making a relatively low-key appearance on stage, the band quickly launched into the tight, heavy, amazingly syncopated rhythms that millions of fans around the world have grown to know and love. With rocker Bennington and rapper Shinoda seamlessly sharing lead vocal duties, and the heavy-handed Delson supplying the foundational backbone of the band's sound, the LP boys tore through their power-packed 90-minute set which featured their 2003 smash Somewhere I Belong and culminated in a high-octane rendition of their breakthrough opus, One Step Closer. Clearly, it was an evening of total triumph for a band that in less than four years has managed to conquer the entire rock and roll world.

"When you can get a crowd to respond like that, it's the best feeling I know," an obviously happy Delson said shortly after the band left the stage. "Especially on a night like tonight, when for whatever reason I was a little nervous before the show, when you end up putting on a good set and getting a great response, you feel like you're on top of the world. We really are confident right now, but we don't let that go to our heads. All that feeling does is inspire us to keep making the very best music we can."

"Being able to get

along comes

naturally to us."

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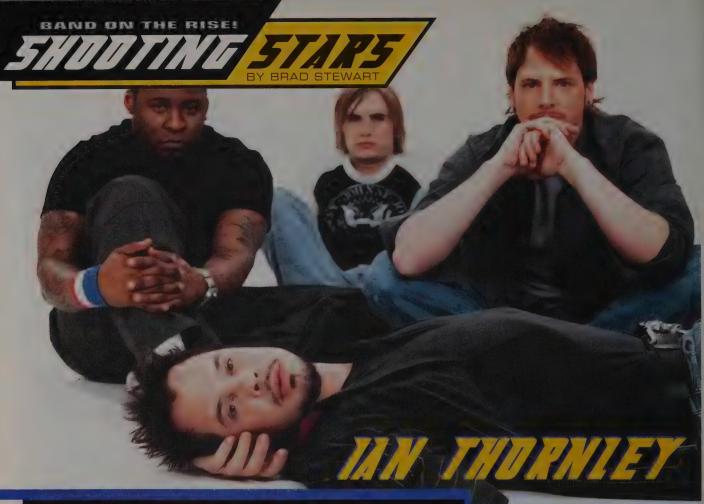
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ON TOUR THIS FALL

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"I have a very set philosophy about writing songs."

lan Thornley is one of those "different" kind of people you encounter every now and then around the rock and roll scene-someone who believes in the inherent power of music and the enduring appeal of a great song. He's a guy who at a still relatively young age (31) has encountered both the highs and lows that sooften accompany a career in the incredibly unpredictable world of contemporary music. Having come this-close to major label stardom a few years back as the frontman for the successful hard rock unit Big Wreck, this talented Canadian vocalist/guitarist/song writer saw his chances go up in smoke when that band's career came to a grinding halt in 2002. But undeterred by the occasional setback. Thornley has forged ahead, putting together his own band, further refining his songwriting craft and releasing a debut solo disc, Come Again that fulfills all of the promise at which his work with Big Wreck had hinted. With his new album. Thornley has proven not only is he a rock and roll survivor, but that he's an even rarer commodity... a true rock and roll talent.

"For some reason songs just don't seem that important to a lot of today's bands," he said. "Today's music seems so caught up in emotion and angst that a great melody and solid playing seems almost secondary. I never could quite grasp that idea. I love a heavy guitar riff, pounding drums and a lot of energy. There's a

lot of screaming on this album as well. But why can't it all be showcased in a well-written song? Hopefully that's what **Come Again** presents."

On his disc, Thornley presents a veritable smorgasbord of hard rocking sounds and styles, with songs ranging from full-throttle, guitar-driven fury to almost plaintive odes of passion. But unlike the vast majority of today's rock and roll albums, this one unquestionably, incontrovertibly and unaplologetically focuses on the songs that Thornley has so carefully crafted. From the hard rocking energies of *Falling to Pieces* to

guitarist Tavis Stanley, bassist Ken Tizzard and drummer Sekou Lumumba) started developing his special musical attitudes after moving from Canada to Boston in the early '90s. It was there that he started putting together his first bands, though he had no intention of fronting them. Originally content to be a songwriter and guitarist, he added "vocalist" to his resume strictly by default, and it was in that role that he helped Big Wreck secure their major label deal. The highlight of that band's two-album stint was the single *The Oaf (My Luck Is Wasted)*, which emerged as a major radio hit back in 1998. But by early 2002 Big

"Today's music seems so caught up in emotion and angst that a great melody and solid playing seem almost secondary."

the stick-to-your ribs riffage of *So Far So Good*, **Come Again** is a collection that presents something for everyone... at least everyone who likes to rock!

"I have a very set philosophy about writing songs," Thornley said. "It's kind of like getting a boulder rolling down a hill. You have to work very hard at times to get the thing started, but once it does, it's your job to get the hell out of the way and let it take care of itself. To me, song writing is a very natural process; once the basic ideas comes together it had better come together fairly quickly or odds are it's not going to come together at all."

Thornley (who on Come Again is joined by

Wreck had begun to run out of steam, and the lure of doing his own thing began to draw heavily upon Thonley's creative soul.

"This album is less experimental than a lot of the things I did with Big Wreck," Thornley said. "We did a lot of unusual things on those albums, so by the time I started writing for this one, I knew it was just going to feature as many great songs as I could write. The trick for me is balancing my love of melody with my equal love for playing heavy rock. I think I managed to hit upon a very nice balance throughout **Come Again.**"



Crank up the volume – Metal Gods return! The rise of Slayer and the long-anticipated release of Megadeth's latest disc make us wish we still had long hair to shake while we bang our heads.

The fact is. Slaver is guite the footnote to metal history. Their uniquely extreme thrash approach—graphically chilling lyrics, their supersonic riffs laced with nimble solos—have always served as a chillingly sonic background for their fixed forays into life's dark side. Since the '80s Slayer have been battling detractors, yet now, as they complete their run as co-headliners at Ozzfest 2004, their impact on the dark metal movement has been fully acknowledged by both fans and a suddenly receptive media.

Slaver fans are a sharp and twisted group. The official site, www.Slaver.net slams you with

Kerry King played the solo on Beastie Boys' No. Sleep Till Brooklyn from the Licensed to III album.

Q: What other bands have the Slaver members been

A: Kerry played in Megadeth for a few shows back in 1984

Megadeth indeed. Part of the original speed metal movement, Dave Mustaine's group distinguished themselves by streamlining the classic thrash

metal approach and making the music more threatening, and the lyrics more nihilistic. In the '80s, Megadeth became one of the leading bands of the genre. Each album they released went at least gold; they sold out tours in the U.S. and elsewhere. By the early '90s, they had toned their music down slightly, which lead many of their releases debuting in the Top Ten.

Put the word Megadeth into the Google search engine and you get 630,000 pages.

Www.MEGADETH.com boasted all things new about their upcoming album...not to mention some awesome Megadeth Fan Art!! Featuring a fine collection of skulls and images of Vic. Check out "Vic in dots" by daredvl420 or "BTU" by Luvatacious Skull.

Dear She-Wolf,

What's the deal with the md.45 album? Is it Megadeth? I'm a big Megadeth fan so why have I never heard of it?

Enjoyed the she-wolf column under NEWS

-Derek

Middle of nowhere, Canada

Well Derek...you may not have heard of it because it isn't Megadeth, MD.45 was Dave Mustaine's side project. MD.45 created only one album, The Craving, that was released in 1996.

Megadeth in Polish can be found at The Realms of Deth at megadeth.rockmetal.art.pl/

Strona Zespól Wydawnictwa to you too

Over at www.theregister.co.uk/2004/07/23/poll The British newspaper the Register was taking a poll that asked, who plays air guitar to MegaDeth. The "iPod anatomy" results of a poll among 200 students at the Training Camp's UK residential courses reveal "developers are malodorous headbangers playing air guitar to Megadeth. Microsoft Certified professionals get their rocks off to Britney. Internet Technology directors can be found sipping the finest wines while Mozart tinkles away in the background.

Www.darklyrics.com/m/megadeth.html had all the

Megadeth lyrics you might desire.

And there was a page from Spain - #MEGADETH www.iespana.es/overdrv/ which hadn't been updated since 17/4/2002: Más sobre el accidente de

What sites should we talk about next? Mail your suggestions to hitparader@verizon.net.



option buttons that resemble graffiti tags. We went to the XTRAS section found wallpaper, screensavers. Over in SLAYER DIARY/Q&A the Q&A gueried:

I saw you guys in San Jose and the show kicked! During the set, Kerry was switching guitars, but Jeff used the same guitar. How did Jeff play the new stuff if Kerry downtunes?

Answered by Band: Jeff does switch guitars during the set but his are mostly black so it probably looks like he's playing the same guitar the whole time.

Do not confuse www.Slayer.net with www.TheSlayer.Net a fan run website and community for Buffy The Vampire Slaver

Checked out SLAYERIZED:: The Ultimate Slaver Fan Site at www.slaverized.com.

THE MEDIA button revealed interviews and press releases, tablature books, and interestingly enough, a listing of Slayer tour books including one from the English Donington Festival '95.

The ON THE ROAD section had recent tour dates, classic tour dates, reviews, passes, tickets and more galore from past tours. Bang your head!

SLAYER: Diabolus in Musica at www.diabolus.net/ Fascinating website with very entertaining buttons like Sell Your Soul, Bullet Board, The Bloody Highway.

Went into Forensics and found a fascinating layout which was quite the multimedia scavenger

hunt. Criminal Records is the discography...
Slayer: The Abyss - the COMPLETE Slayer site at www.slaytanic.com offered many options. We went for quotes, trivia and the FAQ.

Quotes:

Q: Do you guys go to church?

Tom: Sometimes I go and confess all of my sins and then God loves me again.

Guest performances

Tom Araya made a quest performance scream on Alice in Chains' Dirt.





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PICK HIT



of these

With each passing day, the hard rock form continues to evolve. Long gone are the blues based roots that first inspired the likes of Zeppelin and Sabbath Since forgotten as well, are langled punk energies, corporate rock philosophies and alternative pop anguish. Even such relatively recent denyation as grunge and shock rock" have seemingly fallen by the way side victim of rock and roll's never ending need to change.

So where might our beloved hard rock form next be headed?

Well, obviously your guess is as good as ours ... even if we are the ones who receive the Big Bucks to make just such a rol culation. But one thing we are fainly certain bout, weever rock's next big break-out sensation may be rock's next big break-out sensation may be sound will probably be a lot like that of a young California band named Strata. With their rich brend of rugged riffs, plaintive wails and radio-ready hits, this is exactly the kind of band that may well carry the hard rock form into the latter half of this seeds and that him in compliment isn't about to make rocalist Eric Victorino, guitarist Ryan Hernandez, drummer Adren Robistic and bassist Hrag Chanchanian blust. To put it simply, these ours know bey're good! "I listen to a of of music, and I ve noticed that a for of allums out

there just don't have much to offer after a song or two, Victor no said.
"They're just a single surrounded by a bunch of filer. This album is the exact opposite. We've poured everything we have into each of these songs. Each ones means a lot to us—and hopefully will mean just as much to us —each ones means a lot to us—and hopefully will mean just as much to us —each ones means a lot to us—and hopefully will mean just as much to us —each ones means a lot to us—and hopefully will mean just as much to us —each ones means a lot to us—and hopefully will mean just as much to us —each ones means a lot to us—and hopefully will mean just as much to us —each ones means a lot to us—and hopefully will mean just as much to us —each of the same and t ple who hear them.

Think we were overstating things which we previously indicated that the members of Strata were one confident bunch? Then try this on for size; the band wrote, produced and recorded the album entirely on their own, in their own studio. And while we realize that 21st Century technology is capable of turning every garage in America into a top-notch home recording empire.

we'd all have to admit that such a brash move— usp stally for a rooke

Sabbath band— is highly out-of-the-ordinary.
The best part for us is that the label has put out our album exactly the tion;
The best part for us is that the label has put out our album exactly the tion;
They didn't ask us to bring anyone in to help produce, or re-mix or anything. What we recorded is what so on the album, It's not like we have anything against an outside producer.
But at that particular point in our lives we figured no one knew more about this band, and what we wanted to do with our

Strata's refreshing - I somewhat Jd— attitude about everything we themselves and their music stems from the four years this unit has been together, continually honing their cutting-edge sound in he process. During that time, have into each as their rock and roll bonds grew stronger and stronger, this quartet began to realize that their special blend of rock reactions stood out from the crowd in an exciting and appealing way. And while there may have been occasional pressures to conform to corent industry standards, Strata stuck to their guns. As can be heard on such tracks as the explosive Piece by Piece, the high-energy I Will breathe Fire and the surprisingly melodic The Panic, that self-

songs." belief has now been well rewarded

"The basis of what we do as a group is created whon we jam together," Victorio said. "There's not one guy in this band who calls all the shots and writes all the music. For us getting the music logether is a very cool process where everyone gets involved and we let the music take us where it wants to go. It's a very democratic process. Sometimes some of us won't like something, but if the majority does, then it stays. To our way of thinking, that's the way a real band has to work. For us, it's all about the bottom line of creating great music and writing a great song. We realized a long time ago that nothing else really matters."

16 HIT PARADER

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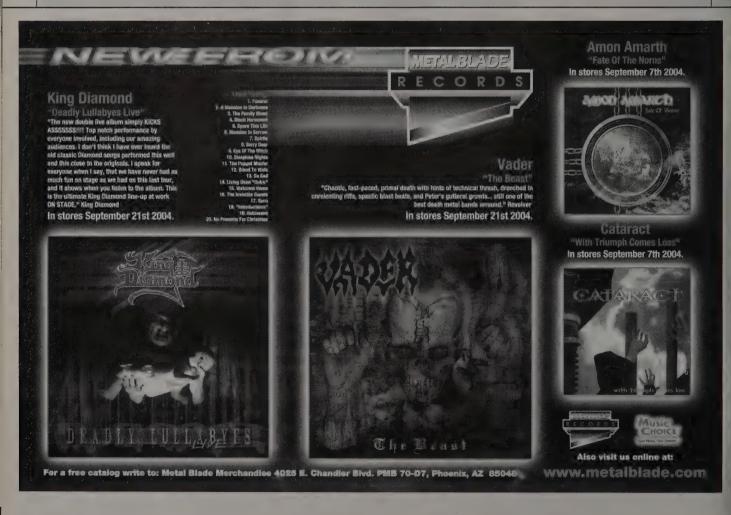
SYSTEM OF A DOWN: Vocalist Serge Tankian reports that work on System of a Down's still-untitled new album is moving along at a rapid rate. Considering that this multi-platinum unit has averaged more than three years between new studio releases, such word is indeed encouraging. "We started seriously writing back in January," the singer said. "And things developed relatively quickly from there—at least in the traditional context of this band's recording process. We hope to have the album done within the next few months."

KORN: So how did Korn come up with the idea of including their highly original rendition of Pink Floyd's classic Another Brick In The Wall when they were coming up with material for their recent Greatest Hits collection? According to vocalist Jonathan Davis, it was a relatively easy choice. "We wanted to put some cover songs on the album," he said. "And I've always been a huge fan of The Wall—both the album and the movie. And Another Brick In The Wall is such a central element in both of those. It's an amazing song, and I hope we did it justice."

ALTERBRIDGE: When Creed fell apart almost a year ago, guitarist Mark Tremonti



momentarily wondered where his musical fortunes might next carry him. But with the arrival of Alter Bridge (named after a bridge located near Tremonti's boyhood home in Detroit) all such wonder has been made moot. "Creed had so much success," he said. "It might be silly to imagine that this band can ever hope to match that. But we've maintained that band's core (drummer Scott Phillps and bassist Brian



Marshall) and added an incredible vocalist in Myles Kennedy. But we're not trying to be Creed... we're very happy being Alter Bridge."

DISTURBED: Vocalist David Draiman reports that work on Disturbed's all-important third album is moving along at a solid pace. "We know how important this album is to us, but we're trying not to think about that," he said. "We can't afford to be distracted by outside concerns— the focus has to be just on making great music. So far it's worked. We couldn't be more pleased the way the music sounds and the way the band is functioning as a unit."

BLACK SABBATH: Tony lommi may laugh at the notion, but even the mustachioed guitar great admits that one way to avoid looking ancient on stage is to surround yourself with equally "aged" rock and roll performers. So while Black Sabbath celebrated their 35th Anniversary on the Ozzfest stage last summer, they were surrounded by the likes of Judas Priest (celebrating their 30th Anniversary) and Slayer (who have poured nearly 25 years into their metallic career.) "It does make a difference," lommi said. "It's nice to have fellow musicians around you who can share points of reference."

METALLICA: With interest in their activities spurred by the surprise success of their movie, Some Kind of Monster, many within the rock world are wondering what Metallica's next musical step may be. But don't hold your breath waiting for it to happen. "We haven't even begun to think about new music," said guitarist Kirk Hammett. "We've been on the road for the last two years, and we need a break. I'm not sure what we may do over the next year other than write and try to get our focus back on a new album."

AC/DC: It may not exactly rank as the "Highway to Hell", but legendary Australian rockers AC/DC recently had a street named after them in Melbourne. While it's not the hustling, bustling thoroughfare that fans may imagine, having the out-of-the-way boulevard named in their honor is still a major accomplishment for the Thunder From Down Under. "It's nice to know that the people back home know who we are," said guitarist Angus Young. "It's a very nice compliment to us and to what we've accomplished over the years."

JUDAS PRIEST: How tempted were Judas Priest to play some of their new material as they toured the face of North America earlier this year? Returning vocalist Rob Halford says that the band would have loved to, but it was neither the right time nor the right place. "This tour wasn't about playing new music," the chrome-domed singer said. "It was about celebrating 30 years of Priest history. But we're so proud of the new material that we can't wait to properly

(continued on page 21)

BREAKING NEWS BY LOU O'NEILL, JR

ON DEADLINE: OUR WELL-embedded moles in the Priest Posse flash that the new and long-awaited record should be out in the next few weeks. It'll probably drop in December. Brrr... Priest and the changing of the Seasons. Kind of scary!

The CD is being released to coincide with Judas Priest's 30th anniversary as one of metal's hardest-rocking masters. Naturally, a world tour will follow. So now comes along the interesting part. Can the always outrageous Rob Halford's return propel Priest back to the mega-level they enjoyed in years gone by?

Your veteran scribe and scribbler fondly remembers pleasant times we spent with Rob and Priest at the Us Festival back in the '80s. And the riffs that K.K. Downing and Glenn Tipton are laying down again have to be heard to be believed! Is it just us or does everyone get the symbolism of Priest starting up their live gigs with Rob Halford emerging from the iris of a giant eve. Re-birth! Stay tuned.

SECRET STUFF: What metal star formerly with a band that very much needs a reunion, plays a nasty game with his "date." He fakes a cell phone beep to himself and all of a sudden disappears with the starry-eyed lass left holding the check. Happening more and more!!!

QUICKIE QUIZ: Our New York City pride is crushed when we give you the correct ans. to last month's query. The New York Yankees have never won a World Series in a year that ends with four. Hey—isn't it 2004 or at least what's left of it? This month, you better think! With tens of millions of America's voters ready to pull the lever...What is the symbol for the Democratic party??? This is a trick question. Answer next month.

NO NAMES PLEEZE: What now-married metal-master from London broke up with his fiancée when she learned said dude was sleeping with her sister. He kept it all in the family. You can't make this stuff up!

Dops, before we forget, a special Happy Birthday wish to Scott Weiland of Velvet Revolver-he just turned 37 on October 27th. Everybody who knows Scott loves him and we know he can make it all the way back. Kid Rock promised he'd do it, and he did! Kid's Atlantic City tix cost a righteous fifty-five dollars. And his live show blew thru the roof.

We're here to print the truth dept.: Now that the Metallica movie has been proclaimed as a "masterpiece"—by serious critics no less—these ancient ears observe that, at this late stage in their career, the band remains totally unafraid to take risks. To boot, Metallica is one of the few wayup-there Metal Bands ever to write about real world/real life issues, issues that confront us day and night. After the debut of **Some Kind Of Monster**, James and guys selected the swank Gramercy Park Hotel for a little place to enjoy the night.

Clapton personally raised near \$8 million by simply putting his various guitars upfor sale via the auction route. Eric's favorite Strat—the 'Caster he had been



Judas Priest: new CD and Tour.

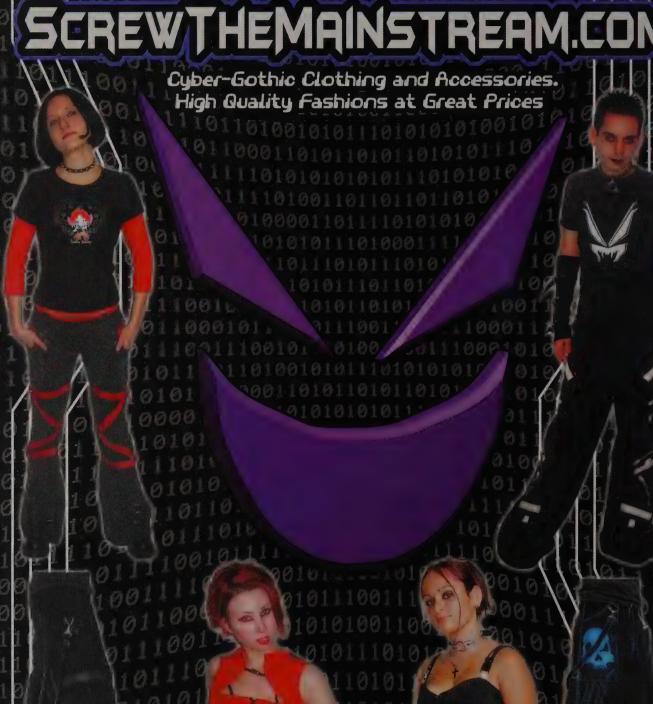
using for the best 15 years of his legendary career—fetched a cool \$959,000 at Christie's. It was a new world's record. All in all, Clapton put together a lot of money for his Antigua-based rehab facility for drugs and booze...Which metal rock star from America ran up an 18 K deficit on his manager's credit card and then, legally terminated their business dealings the following morning? Please, we can say no more!

OVER 'N' OUT: With the new Korn record ready to come our way we pointedly ask: Is this the band's last effort for Epic Records??? Meantime, this "Greatest Hits" compilation has covers of Pink Floyd's Another Brick In The Wall and Public Enemy's Fight The Power. At least Jonathan Davis is taking the guys in a new and exciting direction... Rock stars are grumbling that the Summer of '04 was one of the worst ever for touring. Many major campaigns had to be scuttled. Bottom line: too many concerts chasing far too few dollars... Sorry to hear that Metallica drummer, Lars Ulrich and his wife, Skylar, just couldn't make it work and are getting a divorce. They will share custody of their two children... Van Halen came up A-OK on their Gotham gigs. Edward is just amazing!

SEE YOU NEXT MONTH. Until then, remember: You cannot prevent what will happen to you; but, you can and must choose your own response!



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THE HOTTEST NEWS...THE HOTTEST NEWS...THE HOTTEST NEW

(continued from page 19)



showcase it— which I can guarantee everyone will happen once the album is released and we begin touring after that."

MEGADETH: Many within the metal community have been surprised by the manner in which Megadeth's new disc, The System Has Failed. The album, which seems to capture much of the power and anger that fueled the band's earliest albums some 20 years ago has once again case Mega-main-man, Dave Mustaine, into a position of metal prominence. "Things have come full circle, back to the aggressive guitar riffing that I'm famous for along with political, cynical lyrics," Mustaine said. "It's all very exciting for me."

VELVET REVOLVER:

Sometimes Scott Weiland seems to have a black cloud following him around. No matter how hard the Velvet Revolver frontman tries to keep his life on the straight-andnarrow, life sometimes jumps up and bites him on the butt. That's what happened a few months ago when the singer was forced to complete a sixmonth drug rehab program after he entered a "no contest" plea to a DUI charge in a Los Angeles court. He was also placed on three years probation.

Noted rock photographer Bob Leafe - whose work has appeared on the pages of **Hit Parader** many times throughout the years - has recently launched a career-spanning retrospective website at, appropriately, WWW.BOBLEAFE.COM. They're all there, from

WWW.BOBLEAFE.COM.
They're all there, from
AC/DC to ZZ Top (with stories!), chronicling Leafe's
decades of work behind
the rock and roll scene. So
whether you just want to
take a stroll down Metal
Memory Lane or purchase
an image or two, this is
the place to go!

eing outrageous comes naturally to the members of Slipknot. Despite their small town upbringing in Des Moines, lowa, taking things to the limit has always been part of the lives of d.j. Sid Wilson, bassist Paul Gray, guitarist James Root, drummer Joey Jordison,

keyboardist Craig Jones, percussionist Chris Fehn, percussionist Shawn "Clown" Crahan, guitarist Mick Tompson and vocalist Corey Taylor. Now, as they continue to tour the world in support of their chart-topping disc, Vol. 3, The Subliminal Verses, it appears as if the pressure of continually needing to top their previous levels of outrage has begun to wear thin on this gregarious brigade. Now, this Nine Man Mutant Metal Army seems more intent than ever upon shifting focus from their hideous masks and

matching coveralls towards the more expansive and mature musical content featured in their latest collection.

"The focus *needs* to be on the music this time," Taylor said. "That doesn't mean we want to do away with the other parts of what we do because they're all part of Slipknot. But now the music takes center stage. I've heard from a lot of the fans and the reactions they've had are exactly what I'd expect. They're totally into what we're doing. They understand what this is about for us. What I think I liked best is the way they felt anticipation waiting to hear the new music. And when they did hear it, they totally dug it."

The incredible reaction the band's new music has received has inspired them to continue along their path of heightened creativity. Most recently, the Knot's efforts on their two videos for *Vermilion* and *Vermilion Pt. 2* have shown them to stand among the true pace-makers and trend-setters of their generation. The mere idea of creating two diametrically different videos and simultaneously

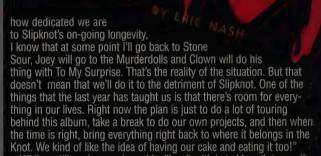
releasing them is a concept that few other acts in the contemporary music world could imagine... or execute. But in the ever-capable hands of Slipknot, the dual projects both turned out to be stunning success stories.

"The differences between the two tracks are subtle," Taylor said. "Vermilion is about the enrapturing, the buildup, the anticipation and the neurosis— all presented with a very heavy sound and an angry vocal. Pt. 2 is the aftermath, the pieces that have to be picked up later, and maybe the guilt of having lived through it. This time you hear an acoustic guitar, a violin and my vocals show a very different personality. And having Clown be involved with the direction of Vermilion kept everything so true to our original musical vision."

"This is REAL," Crahan added. "We chose to go down an artistic wormhole and give our fans a beginning look at what else lies within our thought process. Our previous video for *Duality* captured the real intimacy of what we share with our fans. But with *Vermilion* we finalize that chapter by grabbing hold of our fans and taking them deeper into the experience of Slipknot. It's all starting over again."

For a band that earlier this year seemed precariously close to announcing their premature demise, it appears as if Slipknot's career has risen Phoenix-like from the ashes. With their incredible, summer-long Ozzfest run now a fast-fading memory, and their year-closing tours through Europe and the Orient soon to wrap-up, it's time for the Knot to look ahead... always a somewhat dangerous proposition for this volatile crew. And while Slipknot has regained its rightful position of prominence in their collective thought process, there will always be other dreams and other projects on this unit's ever-busy artistic agenda.

"When we're with one another, Slipknot is all that matters," Taylor said. "But the truth is that we all do have other interests. No matter



While a still-anxious rock world will wait with bated breath to see if the band's members can pull off such an ambitious musical schedule

in the years ahead, for the time being there's no doubt about where their primary focus lies, and that's squarely upon the wicked musical musings of Slipknot. The band plans on undertaking a massive U.S. tour in the spring, one on which

in the spring, one on which their full stage show and outrageous antics will be given free reign on the Big Stage. It's an experience that everyone in the band is eagerly anticipating.

"We want the next American tour to be completely insane," Taylor said. "We feel we've proven ourselves with this album, and we look forward to standing on our own without a Jagermeister or Ozzfest banner flying overhead. We want the focus on us. We're ready. But we also want to be careful about how far we take things. The last thing we want is for Slipknot to ever become a parody of itself. If we ever loose one bit of the intensity, of the energy, of the focus that made this band explode in the first place, then that's what will cause us a problem. I think we can hold it together as people for as long as we want to. That's not a big concern."

Indeed, Taylor and his cohorts know that they've once again solidified their position as the premier band of their metal era. But as the vocalist looks around him, he's not always pleased with their musical world that surrounds him.

"For the most part today's music sucks," he said. "Please don't get me started on the whole New Metal thing! Here's what I want to know; what was new about it then, and what's new about it now? It's pathetic! The whole atmosphere of music these days is so safe and so predictable. So many bands are trying so hard to be quirky just so they'll get noticed. The only new bands I admire are groups like Jet and the Darkness because at least they're playing rock and roll. They're not trying to reinvent the wheel or stand on their heads to get noticed. As far as I'm concerned you can just blow everything else up."



ayne Static knows the question is coming. He can sense it, he can taste it and he can feel it. But, perhaps even more importantly than having his "X-senses" tingling with anticipatory fervor, this

fright-haired frontman seems more than ready with an answer to that expected query. After all, it's not every band that releases an "odds and sods" collection... especially when the band in question only has three moderately successful albums to their rock and roll credit. But then, Wayne Static has never been "every" rock personality, and the power packed New Metal band he fronts, Static-X, is about as far removed from "every band" as you can get. So when the X-men decided to put together Beneath, Between, Beyond their 19 song compilation of rare tracks, demos and stuff left on the studio floor- ol' Wayne just sensed that the question was coming. 'Why, Wayne, why?

"Why did we decide to release an album like this at this point in our career?" he said, "That's easy, I noticed that we had a lot of interesting stuff sitting around collecting dust. So before we began serious work on the next album, it seemed like the perfect time to do a little house cleaning and find a good home for a lot of those songs. This compilation is it."

It certainly does seem a bit strange that a group like Static-X— which in addition to vocalist/quitarist Wayne features guitarist Tripp Eisen, bassist Tony Campos and drummer Nick Oshiro-would choose this particular point in their career to present a collection such as Beneath, Between, Beyond. After all, the group's most recent disc. Shadow Zone, failed to match the commercial or artistic expectations of many weaned on this

unit's two earlier albums, 2000's Wisconsin **Death Trip** or 2002's **Machine**. But undaunted by such vagaries, Mr. Static believes that this may well be not only the perfect time to unleash these hidden treasures upon Static-X's loyal legion of followers... it may be the

only time.

If we don't do it now, I don't know when the opportunity might present itself again," he said. "We're going to begin work on our next album very soon, and then we'll be on the road for a year after that. Who knows what might be happening in 2006 or 2007? In this business who can think that far ahead? So when we approached the label about doing Beneath,

Between, Beyond and they seemed enthusiastic about it, we realized that there's no time like the present."

Featuring a vast array of oddities, out-takes and obscurities from throughout Static-X's decade-long career, **Beneath**, **Between**, Beyond stands as the ultimate "must have" for the true-blue Xenthusiast. Featuring demo tracks such as Love Dump, I Am and Get to the Gone along with songs ranging from their pre-major label days (So Real and Down) right up to left-overs from their **Shadow Zone** sessions (Breathe and Deliver Me), this is as diverse a collection as any fan could want. Sprinkle in a few re-mixes and cover tunes (most notably the band's take on the Ramones' Gimme Gimme Shock Treatment, and what you end up with is a highly entertaining and equally enlightening trip into the ever-unpredictable hard rook world of Static-X. "So many of these songs had something special and we didn't

want to see them slip through the cracks, Static said. "It's not like they weren't good enough to be released; they just never

made it onto albums for whatever reason. But it's great that the fans will have a charice to hear

The fact is that Beneath, Between, Beyond emerges at an interesting time in Static-X's career. As most fans know, the last few years have been a somewhat difficult period for Static, who along with Campos, remains the only original member of the lineup that created this unit's first highly success discs. The losses of quitarist Koichi Fukuda and long-time drummer Ken Jay left an emotional scar on \$tatic, and it's taken Wayne a while to make sure that his band, his music and his personal psyche were all back on solid footing.

"It has been an unusual period in this band's history, Static said. "But I think we've now come through it and emerged as a better band. But it was tough at times. Change is hever easy. Ken was one of my best friends in the world. We had worked together in various bands for 12 years. But we just started to see things differently. I don't know why and I doubt if he knows why. It was just something that happened, and I was very sad about it. But we've turned a corner, and we've never been more focused as a band.

Listening to his words, one gets the unmistakable feeling that Static senses that the band's next studio disc (now scheduled for a November release) is going to perhaps be the key release of his group's careen He knows that a fourth disc will often serve as the critical creative moment in any band's long-term artistic plan. And with his unit's next effort about to reach fever pitch, Static appears more-than-satisfied with the knowledge

that his restructured unit will do everything in their power to create a true magnum opus.

"I go back and listen to the earlier albums, and I think that a lot of the material sounds immature," he said. "That's just the way it is. It doesn't mean that I don't like it- we've just

grown a lot since then. On the music we're making now, we're just taking it way beyond any place

we've been before. We're very pleased with the way the album is turning out and very proud of the way we all collabgrated to make this a very special band project.

Perhaps the key reason for the "band" ambiance that surrounded the recording of Static-X's new music has been the emergence of axe master Eisen as a key player in the X-men lineup. Following his brief side-trip run with the Murderdolls in 2003, once Eisen began to focus squarely on Static X's new music, the results have been both fast and dramatic. Even fans who hold a particular affection for the group's earlier discs can't deny the energy that Eisen's well-orchestrated six-string histriorics added to **Shadow Zone**. Now Static expects his mercurial axe slinger to carry

"Tripp is amazing," Static said, "He works incredibly hard throughout the entire writing and recording process. Having him work with us has really expanded our scope. It's different in the studio working with someone like Tripp. He's so creative, and such a brilliant guitarist that I welcome any invention that he comes up with. He's able to take some basic ideas and just expand upon them

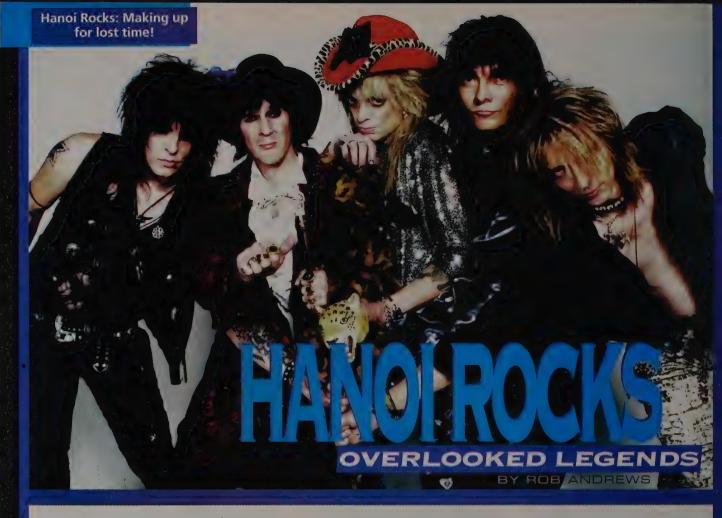
the band to even greater heights on their new album.

and turn them into something truly special.



BY WILLIAM BARKER





If there is a so-called "missing link" in the on-going evolutionary process of the rock and roll form, then that link may very well be the band known as Hanoi Rocks. Part Stones wham, part New York Dolls glam, part Motley Crue glitz and part Guns 'N Roses blitz, this 25 year-old Scandinavian unit is still trying to earn their rightful place in the hard rock family tree. Indeed, if there wasn't a Hanoi Rocks, there quite possibly may never have been a Motley or G'N R! But while all the other listed bands have gone on to fame, fortune and infamy, Mike Monroe and his boys have lived in the perpetual shadow of rock and roll greatness— in part due to the fact that the band has ostensibly been broken up for the better part of

the last 17 years. Perhaps with the release of their new disc, **Twelve Shots on the Rocks**, the time for Hanoi Rocks to assume their rightful place in the hard rock pantheon has

finally arrived. But after suffering through countless slings and arrows of outrageous fortune over the last two-and-a-half decades, Monroe isn't exactly holding his breath.

"It's hard to believe that so much time has passed, and that so much has happened," The blond singer said. "It's nice that so many people talk about Hanoi Rocks, and that so many bands seem to draw upon us as a major influence. But I still don't know if things are going to change for us. I think it will always be a struggle—even if it is a mostly pleasant

struggle. We love making music, so we're giving it another try. All we can do is hope for the best."

It seems a near-impossible task to do justice to Hanoi Rocks' amazing career in the limited space available here. Suffice it to say that starting with the appearance of their debut disc, Bangkok Shocks, Saigon Shakes, Hanoi Rocks, in 1980, this Finnish unit has been on a stop-and-go hell ride of epic proportions. There

were the Euro-hits and the State-side near misses. There were near-riots in the Orient where the HR gang ruled second only to Kiss for parts of the early '80s. There was the tragic death of drummer "Razzle" Dingley who was the passenger in the crashed car driven by Motley Crue's Vince Neil. There were tours with just about every major band brave enough to take these on-stage dynamos on the road with them. But by May, 1985, it all came to a crashing halt when Hanoi Rocks broke asunder.

"We just ran out of steam," Monroe said. "A band like this is something like an explosion— it's a momentary thing, not something designed for an extended run. The fact that 25 years later

people still talk about us, show interest in us, and now want to see and hear us again is proof that perhaps we did the right thing breaking apart all those years ago."

"We know the kind of influence we've had."

It has been a lifetime in rock and roll terms since the world last saw and heard from Hanoi Rocks. But with the release of **Twelve Shots on the Rocks** (which also features original band guitarist Andy McCoy), the HR brigade

has come roaring back at in intriguing time in hard rock history. With the likes of Velvet Revolver, Jet and the Darkness reinvigorating music and waking up a new generation to the wonders of powerhouse guitar riffs and over-the-top vocals, perhaps Hanoi Rocks can prove true the old axiom, "everything old is new again!" For his part, Monroe certainly hopes that is the case.

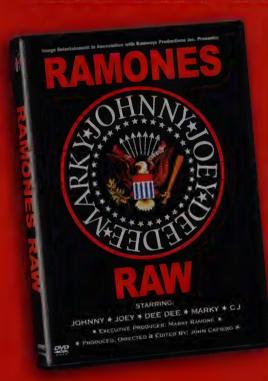
"It's great that a new generation is discovering us," he said. "I don't want to sit here and compare us to this band or that band. As far as I'm concerned, my only focus should be on this band. All I can promise is that if the fans come to check us out, they won't be disappointed. I think we sound better today than at any other time in our lives."

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SILVERIDE

BY TOM LINDGREN

ack in the '70s, mainstream rocker Tom Petty used to sing "the waiting is the hardest part." It wouldn't be very difficult to get the members of the promising, young hard rock band Silvertide to whole-heartedly agree with that sentiment. It's been nearly a year since vocalist Walt Lafty, lead guitarist Nick Perri, bassist Brian Weaver, guitarist Mark Melchiorre and drummer Kevin Frank completed work on their debut release, **Show & Tell**. But for a variety of reasons—most having to do with good oi' record label "strategy"—this Philadelphiabased unit has had to sit and wait for their disc to finally hit the streets. But if, as the old saying goes, patience is a virtue, then this may be one of the most "virtuous" bands around—through no particular intent of their own. Now that their disc is out, the Silvertide crew are set to make up for lost time, both off stage and on. They've already completed a national club tour, and now they're setting their sights on bigger targets, a fact we recently discovered during our conversation with Perri and Weaver.

Hit Parader: How frustrating was it having to wait so long for your album to come out?

Brian Weaver: It was tough, I can't deny that. We've always been a very active band. We love getting out there and playing, so the idea of having a lot of "down time" between the time we finished recording and the album actually coming out was really hard on us. We handled it pretty well, and we kept really busy. But I can't deny that it would have been great to have the album out earlier so that more people would have already heard some of our stuff by the time they saw us

Nick Perri: It was kind of cool though to go out there in places we had never been before and know that the people in the audience probably had no idea who we were. They probably

hadn't come to the show to see us, they had come to see the headliners. So we had to win them over, and we love a challenge like that. So maybe it was a little frustrating not to have the album come out until recently, but we used it as a source of motivation.

but we've made

HP: Why did the label sit on the album for so long?

BW: They wanted to make sure that everything was just right. We're a major priority for them, so we're very confident that everything was done with our best interests in mind. They released an EP of our music last year to kind of introduce everyone to Silvertide, but that didn't make our job of waiting any easier.

NP: We've waited so long for this album to come out that we could probably go in the studio and do another one tomorrow! (laughs)

HP: Now that the album is out, how do you feel about the reaction to Show & Tell?

NP: Just knowing that people are hearing it is great news to me. I come from the school where as long as people are listening, you're ahead of the game. We hope they love what they're hearing, and from what people are telling me, they are. But just getting them to listen is the big challenge for a band in our situation.

BW: We can tell the difference now as we're on the road. People are reacting much more to us, and especially to certain songs that have been picked up by their local radio stations. It's the best feeling in the world to hear someone in a new place singing along with one of your songs.

HP: How has life on the road been for you guys?

BW: Man, it's been tough. We're all crammed into this little van, and it can really start to smell pretty funky after a while.

Our dream right now is just to get big enough so the we can afford a bus. We don't have aspirations of being one of those bands that jets around from show to show. Maybe someday. Right now all we want is that bus. That would make things soooo much easier.

NP: You'd better be really good friends when you travel the way we do! There's not much that goes on that the other guys don't know about. Privacy isn't something you get to enjoy when you tour like we're doing. Even backstage at the places we're playing, we usually have a tiny dressing room that does-

n't have a shower or anything like that. We're lucky if it has one filthy bathroom. But that's the price we're willing to pay to get out there and play some rock and roll.

HP: It seems as if Silvertide is spearheading an American

hard rock revival. You've got bands from the rest of the world playing this kind of music again, but not that many State-side groups.

We've been doing this for four years now, so back when we started we didn't think of it in terms of an American hard rock "revival" or anything like that. We were playing the music that turned us on, and that's about as far as it went. We didn't know that there were bands in England and Australia who were kind of doing the same thing. It's not like a lot of young bands got on the phone and planned this. It just happened.

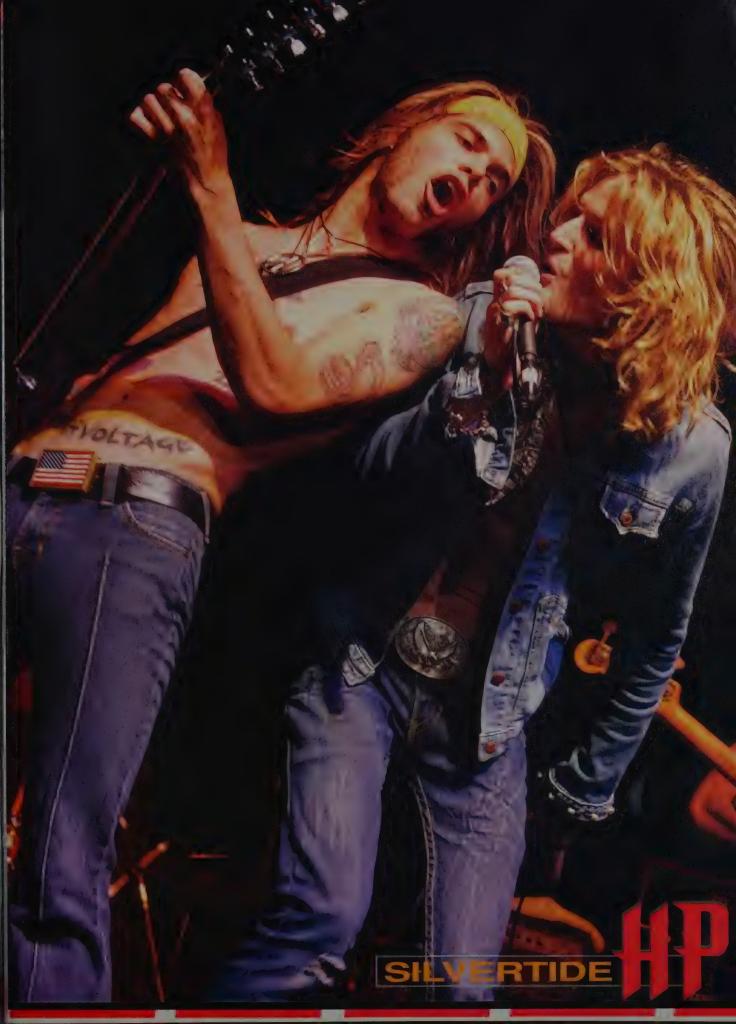
BW: Rock and roll is the kind of music that everyone, everywhere can relate to. We've been encouraged by a lot of people, but we also had plenty of people who told us that we'd never make it because the music we were making wasn't "cool" enough. No, we don't rap and we don't do other things that a lot of other bands are doing. We just go out there and play a real sweaty, dirty brand of rock and roll.

HP: Is there one song on **Show & Tell** that sums up the Silvertide approach for you?

NP: It's always so hard to choose just one, but maybe it would be Ain't Coming Home because a lot of the time that's the way I feel— like I may never get off the road. That song's got a great riff, and Walt sang the crap out of it. It's one of the songs that gets the best reaction when we play live.

BW: For me it would be *Devil's Daughter*, which happened to be the first song we wrote when we went out to California to work on the album. That song came together really well for us, and the end result was even better than we had imagined. A lot of that goes to our producer, but he's the one who tells us that the magic of that song was always there—that it's part of what Silvertide is.

PHOTO: EDDIE MALLUK



"The rap guys have 'stolen' all of the great metal attitude."

Who knows where rock and roll is headed in the weeks and months to come? It seems that these days more and more media pundits are spending valuable time trying to gaze into some mysterious crystal ball in an effort to decipher the cryptic path that music will follow in the immediate future. They'll tell you—if you let 'em— that New Metal is dead, emo is dying and rock and roll is gasping for air. But don't believe them for a second. Alarmists have always been around to tell the populace that "the sky is falling."

Just ask a British band called the Wildhearts about the future of hard rock. They'll probably smile, offer you a drink and slip on a copy of their latest disc, The Wildhearts Must Be Destroyed. If the gyrating, pulsating, electrifying sounds emanating from the shiny surfaces of their album aren't enough to tell you that rock and roll is alive and well, then perhaps you do believe that the heavens are indeed crashing down in our midst. Vocalist/bassist Ginger, guitarist CJ, and drummer Stidi, have managed to blend a variety of influences ranging from power pop to pure metal into a seamless package of rock and roll dynamite. But don't try to get these fun-loving English lads to believe for even one second that it's their destiny to save the world or even entertain the masses. Their goals are far simpler and more immediate—they just want to have a good time.

"The rules for the Wildhearts are basically the

BY TOM LINDGREN

same today as when we first got this band together more than ten years ago," Ginger said. "You must have fun. You must smile. You must drink. I can't mention the other ones. And you must be in it for the love of music, not ego or a personal, selfish thing— like wanting to see your picture in the papers or on the cover of manazines."

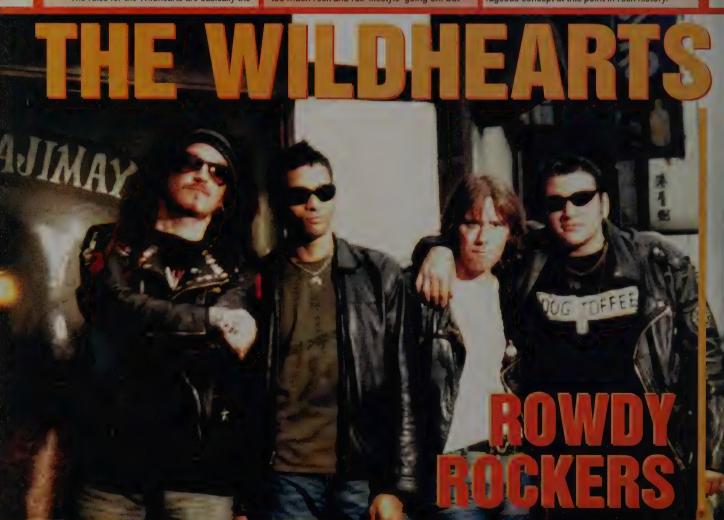
Now there's, a pure, refreshing change-ofpace attitude, from a pure, refreshing change-of-pace kind of band. The Wildhearts, quite simply, don't fit into any of the pre-ordained musical categories that seem to make up the rock world of 2004. They don't neatly fit into one of those little holes marked "thrash", "industrial", "pop", "alternative" or "metal". Perhaps on songs like *Nexus Icon* and *Someone That* Won't Let Me Go, they briefly touch on each of those categories, but they don't hang around long enough to allow their listeners to get comfortable. Like a fly on a hot summer's night, this unit's means of survival seems to be to hit fast and move quick. But, as Ginger alluded to, this unit has been plying their craft for more than a decade, and it's been nearly that long since the group's previous U.S. release, Earth vs. the Wildhearts, emerged. So what happened to this

promising unit during the intervening years?
"It's a strange story," Ginger said. "There was
too much rock and roll 'lifestyle' going on. But

it's only a long time between albums for the American fans. In Europe and Japan, we've been recording regularly and touring virtually non-stop. But it's great to have another opportunity in the States, and we hope to make the most of it."

Make the most of it, indeed! Thanks to their on-going tour opening for fellow Brits, the Darkness, a new generation of State-side rockers are now beginning to get turned on to the hard-charging, yet eminently palatable sounds of the Wildhearts. While it's easy to get carried away with the good-time nature of this band's music and the devil-may-care attitude the group members bring to their work, beneath it all the Wildhearts will live and die (in a commercial sense) on the strength of Ginger's song writing skills. Hailed by a number of British rags as "the finest rock songwriter of his generation," the frontman merely shrugs off such praise.

"The simple truth is that there really aren't that many real song writers around," he said. "Trends and fashion can come and go, but if you have solid material you'll outlive those trends. We take music very seriously in this band. People often miss that point because we have a very 'fun' attitude. I don't see why you can't be good at something and actually enjoy what you do. That almost seems to be an outrageous concept at this point in rock history."



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BY PATRICK JAMES around us and started fresh. It's made a

o put it mildly. It's been a busy four years for the members of Saliva. Ever years for the members of Saliva in plaint try. They follow your down your years of the years of years of the years of years of the years of the years of ye

big difference with this album. I know it probably sounds weak for a guy in a fairly successful band to start complaining, but it is tough in this industry. There's no two ways about it. Things change on a daily basis. People at the label you meet one time, are gone the next time. Trends change, the media can turn on you. You never really know what to expect. You don't control your own destiny— everyone else controls it for you. I think this is an amazing album, but if people don't buy it, what I think doesn't really matter. HP: After your second album didn't sell quite as well as your debut, did you suddenly "wake up" to the realities of the record biz?

had such a major impact on your life and vour music.

JS: When I was a kid, my dad was a country/gospel artist, and played everywhere from bar rooms to churches. It was interesting to see him evolve and go through the business. A lot of musicians discover their place as a teen, while I discovered mine around the age of 4 or 5. Growing up in Memphis gave me urban roots, black roots, that northern Mississippi Delta thing. Elvis, when he was a kid, lived in the projects, and he'd run over to Beale St. and see the old blues guys and beg them to teach him how to play guitar. I was lucky enough to grow up around a lot of real cats, real music, and real characters. I was overwhelmingly influenced by blues/R&B and rockabilly. Those guys added bounce to country and blues. To me, music is about

Hit Parader: So, Survival of the Sickest... that kind'a says it all!

Josey Scott: (Laughing) You bet it does! It's a commentary on society in general, but it's particularly true about the music industry. That's one thing I've learned about the rock and roll business over the last few yearsyou've got to be sick to do this for a living. and the ones that survive are the sickest of all. When we were working on this album, someone just threw out that line in one of our meetings- just a fun thing. But it caught our attention. I kind'a put it in the back of my mind with a mental note saying, "Hmmmm, Survival of the Sickest; now there's an album title!"

HP: You make it sound like the last few years have been rough on you and the band.

JS: That's probably the wrong impression because we've been very fortunate, and we've enjoyed virtually everything that's happened to us. But after the last album we realized that some changes had to be made. So we kind of cleaned house with those

JS: Both our albums have been pretty successful, so I don't know if that did it. In fact, I'm not angry or bitter about anything. We're one of the lucky ones who get to do what we love for a living. There's no way I can ever complain about that. But it was time for some changes to be made, and after we did that, our focus became amazing. That's why this is such a focused, heavy album.

HP: How would you describe the music featured on Survival of the Sickest?

JS: This is the heaviest album we've done. That's the direction the songs naturally took, so we didn't do anything to get in their way. We just let it roll. To our way of thinking, music has always been about freedom. By growing up in Memphis, we've learned from the best... Elvis, Al Green, Aretha. They were never afraid to go 20 different places as artists. Elvis did everything from gospel to Viva Las Vegas, sang about everything from Jesus to the Devil. That let me know that music has no boundaries. So making music that's a little bit different is real important to us.

HP: A lot has been made about the fact that you're from Memphis. Explain why that's

freedom and wherever that power comes from— whether it's from B.B. King, the Barkays, or the Mississippi Mass Choir. Bring it on! Bring a lot of it when you come, 'cuz it needs to

feed a lot of us. HP: How do you feel Saliva has evolved over the last few years?

JS: We've really come a long way since being signed and hurled into the vortex of this machine— what Pink Floyd calls the gravy train. Each album is about us trying to maintain some semblance of normality, to retain the relationships in our life, to give our fans the most honest, realistic parts of ourselves, while also putting our arms around them and taking them with us. I'm excited about what we've done here. It's a great opportunity to show the world that we've grown and that we're taking them along with us.

HP: It's almost impossible these days for a voung band to have three consecutive successful albums. You've done it. How does it

JS: The oldest joke in rock and roll is that you have your whole life to make the first album, six months to make the second and little chance to make the third. But I see life as an opportunity; each phase serves as a stepping-stone. Each album is a time to step up and raise the standard. I hope that's what we've done this time.





or nearly two decades Megadeth ruled the rock roost as one of the most potent, powerful and unpredictable bands in the heavy metal empire. Under the guidance of the quixotic Dave Mustaine, this West Coast unit produced a string of chart-topping, precedent-shattering collections that helped define the metal ethic of the '80s and '90s. But in the ever-changing hard rock world, sometimes fans have to be reminded of exactly how great a band Megadeth was... and is! So with that in mind Mustaine recently went back and remixed seven of his band's career-spanning discs and collected them together into an immense retrospective set entitled Hell Wasn't Built in a Day. While many long-time Megadeth fans will revel in reliving many of their most cherished metal memories, they might also be surprised by the often radically different sounds that confront them.

"I spent months remixing and remastering every song that you hear on these albums," Mustaine said. "We also added some unreleased tracks to each album to make it something really special. I guess some of the more recent albums, like **Risk**, took a little less time because the sound was where I wanted it to be. There it was more a question of removing some of the musical elements that I now realize didn't belong. But on earlier things like **Peace Sells**, I really worked hard to make those songs sound the way I always wanted them to. Back then, due to the restrictions brought on by money and the limitations of technology, they just didn't turn out the way I had

"When I hear the material on this new record I feel something very similar to what I felt when I first started out. I think it has come full circle back to the political, cynical lyrics and the aggressive guitar riffing that I am famous— or infamous for. This album is very exciting for me and I can't wait for the public to be able to have this record in their hands."

It does indeed appear as if 2004 will stand as a year of "rebirth" for Mustaine on a number of fronts. Not only is the Mega-metal machine back in high gear, but with his brief-but-memorable appearance in the recent Metallica movie, Some Kind of Monster, it seems as if Dave is finally ready to shed the ghosts that have followed him since he was summarily dismissed from that band in the early "80s. In a touching scene where he tells former bandmate Lars Ulrich about the pain of his parting from Metallica, Mustaine adds that he wishes that another former bandmate, James Hetfield (then in rehab) could be there as well. While he chooses not to dwell on his Metallica past or his role in the critically-acclaimed movie, Mustaine does admit that he's happier and healthier than he's been in years—thanks in part to finally coming to grips with his past.

"That was an important part of my life," he said.
"There's no way of denying it. Metallica was always the
measuring stick against which everyone seemed to measure Megadeth... the measuring stick against which / measured Megadeth. I don't know if I'll ever totally come to
grips with what happened so many years ago, but I feel

A TEHUMPHANTE RETURN

BY STEVE LEWIS

"The new material reminds me a lot of the stuff we did early on."

planned. Now there's nothing standing in the way of what I felt when I first wrote those songs."

Perhaps the most intriguing aspect of the new re-issue collection is the inclusion of a disc called **The Craving**, which true-blue mega-enthusiasts may recognize as a reworked version of Mustaine's 1996 effort, **MD.45**. That was the disc Dangerous Dave did with former Fear vocalist Lee Ving— to decidedly mixed reviews. This time around, Ving's vocals and harmonica parts have been replaced by Mustaine's voice and guitar, giving the disc more of a true Megadeth feel. Now Mustaine hopes that a lot of followers who may have overlooked the album the first time around will give it another chance.

"I know a lot of Megadeth fans didn't embrace MD.45 the first time," Mustaine said. "They loved the playing, but they didn't like Lee. I still think Lee's amazing, but by redoing the songs with my vocals I believe I've done something that has made The Craving really credible. I'm really looking forward to seeing how the public responds to that"

As good as hearing the reconstituted contents of Hell Wasn't Built in a Day has been for long-suffering Megadeth fans (many of whom believed that Mustaine had issued the band's swan song back in 2002), news that a restructured version of the band will soon be releasing a new album, The System has Failed, may rank as an even greater thrill. Now consisting of vocalist/guitarist Mustaine, bassist Jimmy Sloas and drummer Vinnie Colaiuta, Dangerous Dave believes this new version of Megadeth will help bring the unit back to metal prominence in the months to come.

better about it now than ever before."

Of course, a lot of this chatter about a resilient Mustaine and a resurgent Megadeth seems to by-pass the notion that just two years ago it seemed as if this unit was deader than the proverbial doornail. Back then, Mustaine had suffered a debilitating hand injury, and he stated his belief that the long, hard Mega-road may have come to a close. "I suffered an injury that caused severe nerve damage to my left arm and hand." Mustaine said. "It was diagnosed as Radial Neuropathy - specifically, a 'compressed radial nerve.' My doctors told me it would take about a year to make as complete a recovery as I could, and even then, we didn't know how complete that was going to be. Thankfully, everything worked out very well."

After all he has suffered through over the last 20 years, it is an undeniable fact of rock and roll life that Mustaine has not only survived the slings and arrows of outrageous behavior but he has now reemerged as living proof of his music's recuperative powers. At a time when so-called "heavy metal" has fallen into an alarming state of industry-wide disrepair, Megadeth seems more determined than ever to continue to prove the form's unwavering capacity for growth and multi-faceted expression.

"I can honestly say that I've never sat down to write a 'hit' song— one of those little pop ditties about fast cars and fast women," Mustaine said. "To me, doing that would be selling out. Luckily for us, I don't think we've ever really been categorized as just a metal band. My biggest influences were Led Zeppelin and the Beatles, and there have always been elements of everything from jazz to classical in our music. "



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"We felt that a change would be beneficial at

already done for us."Almost as soon as the band's new lineup had time to settle in, Disturbed decided to play a few key live dates during the summer of '04... just to make sure that everything was still in prime working order. Paramount among those gigs was the band's performance at the Rolling Rock Town Fair, held in Pennsylvania on July 31. But as soon as that show was complete, Draiman and the boys began to refocus themselves on the creation of new music. Not only have two years already passed since the release of Believe, but the group members know that their upcoming release may well stand as the most critical of their career. While their sophomore effort attained platinum sales status, it

that way; all you can do is go out there every night and put on the best show you can. If the people respond, then that's great. If they don't, you just go back out there the next day and try again. We're lucky in that we've had a lot more of those good nights than the bad ones, and that's all come together to make the albums we've done a success. You know, as much of a cliche as it might sound, all this really has been something of a dream-come-true.

After four years of living the ultimate rock and roll dream, however, it's now time for Disturbed to start getting serious about the writing and recording of their next disc. This quartet is well aware of how a third effort can clearly dictate a band's long-term rock and roll fate, either serving as a new dose of metallic magic, or proving that its creators were little more than short-term wonders. In all honesty, this ever-confident quartet has little fear that their future work won't live up to the lofty levels created by their illustrious previous efforts. But as they start gearing up to get into what Draiman calls "serious" writing mode, there's no doubt that even these ever-cool rockers may begin feeling just a little bit of heat.

If you start thinking about the music too much, and how a couple of million people may end up hearing what you're working on, then you run the risk of scaring yourself to death,' the bald-headed vocalist said with a smile.
"But we try not to do that. Making music is a very natural and important part of our lives. So we just go in and start doing what we do. I think that with all the great experiences we had with the earlier albums, and all the amazing things that happened to us on the road, we'll make this an even better album than the other ones.

It seems more-than-reasonable to assume that the members of Disturbed will do just fine when it comes to handling any new-found creative pressures in their lives. After all, they've been successfully dealing with a variety of internal and external pressures virtually from the day they all first came together in the Windy City nearly six years ago. But despite all of their success, one must wonder where Disturbed's finely-honed musical sensibilities might carry them on their all-important third disc? Will the band forge ahead, further perfecting the diverse hard rock style that made them instant sensations? Or will they decide to take a radical left turn, leaving some of their initial supporters confused and confounded? While Draiman and his crew remain tightlipped about letting too many secrets escape too early in their recording process, the singer was able to reveal a few tasty tidbits about his

group's soon-to-begin recording efforts.
"It's still basically a matter of us just wanting to create the kind of music that we like," he said. "This time we're probably a little more confident in what we're doing, but we're still in the studio trying new things and making sure that it's all as heavy as we can make it.

BY DAVID VOLKER

hings always change in the rock and roll world. When you're on the road you find yourself in a different town, performing in front of different fans and sleeping in a different bed on a night ly basis. One minute the critics embrace you like the saviors of the hard rock form... the next they're trying to write you off as yesterday's news. The members of Disturbed certainly understand this rock and roll phenome-non. But that still didn't make it any easier on this Chicago-based unit when earlier this year they decided that an internal change was necessary. Out was long-time bassist Fuzz, and in was former Union Underground mainstay,

John Moyer. For vocalist David Draiman, guitarist Dan Donegan and drummer Mike Wengren, their first lineup change since emerging as a multiplatinum, tour-headlining supergroup was not done easily or without remorse. But sometimes a band after two successful albums-2000's The Sickness, and 2002's Believesense that something needs to be done in order to shake things up and wake things up within their internal structure. Apparently Fuzz

was a casualty of that line of thinking.
"I'll just say that we felt a change would be beneficial to the band at this time," a diplo-matic Draiman explained. "There's really nothing more to it than that. John has brought a lot of energy and imagination into the band, and we really appreciate everything he's

ended up selling less than half the copies of The Sickness, and industry analysts would like to see that diminishing sales pattern change... and in a hurry. For his part, however, Draiman looks at the band's hugely successful debut as something of a "freak", and that Disturbed is still one of the most successful groups of the New Metal era.

Everything seemed to line up right for us with The Sickness," he recalled. "Somehow, just because Believe didn't sell quite as well, some people began to question us That's a mistake. Just listen to mose two albums and you can hear our growth. That's something I'm sure you're also gonna hear on the next album.

At the present time, Draiman is still somewhat reluctant to guess as to exactly when the world will be treated to Disturbed's third album. By the end of '04 would be nice. but early 2005 seems more likely. But whenever it occurs, the band knows that a large and loyal audience will be out there, waiting to pounce on the band's latest musical musings. Few including these Midwestern rockers themselves - could have imagined how their music would impact the hard rock scene, or how over the last four years, Disturbed would play a pivotal role in directing the focus and energy of the entire New Metal movement.

We were always confident about what we were doing," Draiman said, "But I don't think any of us would have imagined how all this would have gone down. You just can't think



SYSTEM OF R

BY P.J. MERKLE

TURNING THE PRGE

ystem of a Down have never exactly been known as the most prolific band in rock. They took all of four years to follow up their triple platinum, self-titled, 1997 debut disc with 2001's quintuple-platinum Toxicity. And while they did tease all of us by releasing the quixotic "best of the rest" collection, Steal this Album in 2003, it still appears that it will be a full four years between official studio discs for this highly successful and highly unconventional quartet. While word has begun to leak out of Los Angeles concerning SOAD's new album plans, it still appears that we'll all have to wait until early 2005 before hearing any of the ambitious new music created by vocalist Serj Tankian, bassist Shavo Odadjian,

"We started working on new material back in January, Malakian said. "But we've been doing it in our own way— no restrictions, and no time limitations. We've all been stretching and growing as musicians, and this album will reflect that. The musicianship on the new songs is more complex, more intricate and technical. We're all so excited about getting back into the studio and starting work on a new album. There are a lot of things we want to try, and we have no idea how long the experimenting might last. But we've definitely begun the process of creating a new album."

guitarist Daron Malakian and drum-

mer John Dolmayan.

For a band that's constructed much of its notoriety on both the complexity of their song structures and the scathing, issue-oriented contents of their lyrics, one might think that taking so long to record might somehow serve to dull SOAD's musical "blade." But according to this unit, the more careful they are about each studio step they take, the better the results often are. So while the System men may be facing another six month stretch in the studio before completing their next magnum opus, Tankian assures us that it will be time well spent.

"We always want our songs to be topical, but on the ones we're writing now there has been a generalization, of sorts. They're less specific, a lot more open to interpretation, which we like a lot more. But that doesn't mean that there isn't going to be a good amount of social commentary. That is still an essential ingredient of our writing. But there are also songs that deal with love, with reminiscing, relationships, politics and funny experiences. It's a very diverse set of songs... so far."

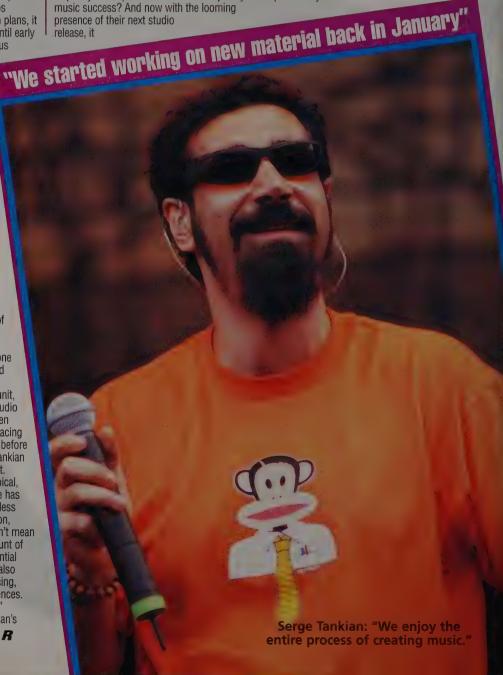
Perhaps the "so far" element of Tankian's

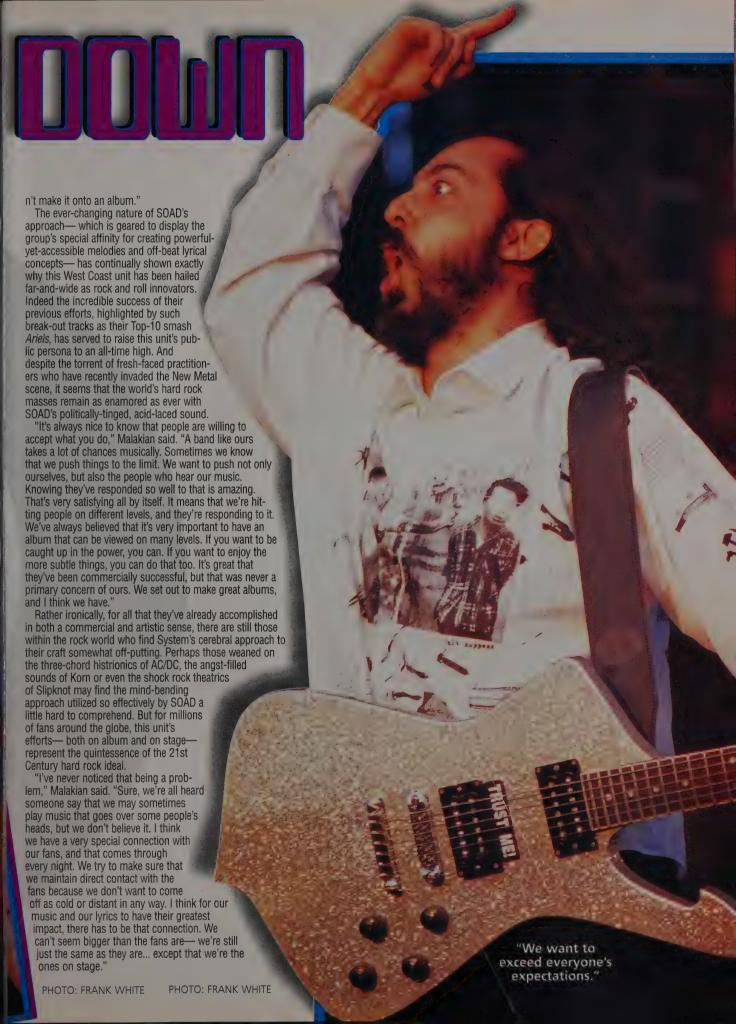
OHIT PARADER

words are the most intriguing. Over the next few months so much could change in regard to System of a Down's third album. After all, this is a unit that over the last eight years has made quite a comfortable living for themselves by being one of the most unpredictable bands in the hard rock world. How many other groups could take their own sweet time between releases, play a politically-savvy brand of metal, proudly espouse their Armenian/American heritage and gain more fame and fortune with each step they took up the ladder of contemporary music success? And now with the looming presence of their next studio

appears as if this multi-talented foursome have once again proven that they may well be the most savvy, hip and conscientious band around.

"We've always been good at following our instincts," Malakian said. "That's not always as easy as it may sound, especially with four opinionated, dedicated people all sharing their ideas. But we've always managed to turn that into something positive. No one gets too offended when an idea gets rejected or a song they particularly liked does-







INSIDE THEIR NEW FLBUM

he recently reunited Judas Priest have already proven their metal mettle by bringing crowds to their feet on a nightly basis at Ozzfest 2004. Now it's time for vocalist Rob Halford, guitarists K.K. Downing and Glenn Tipton, bassit Ian Hill and drummer Scott Travis to do it all over again via their first studio album together in over a decade. Recorded primarily before the band took off for their summer-long *Ozzfest* run, the collection is "classic" Priest— brimming with wall-shaking riffs, memorable melodies and Halford's legendary vocal range. The inimitable Metal Gods are indeed back in prime working form, a fact we recently discussed with the happy-to-be-back Mr. Halford.

Hit Parader: The new disc hits the streets on December 28th— an unusual time for a major release. Did you feel any extra pressure to have it come out in 2004... the year that commemorates Priest's 30th Anniversary'

Rob Halford: It was a goal that we had... to have the album out during the year that celebrates Priest's 30th Anniversary as a band. Because of that it had to come out by the its purest form, and that's end of December. But that works out very well for us. We have tours of Europe and Japan lined up for the first few months of 2005, then it's time for the launching of our American tour. So having the album come out at that time is perfect for us. I know the record label probably would have liked to have taken more advantage of the Holiday Season, but we feel quite confident that this will work out for the best for all involved.

HP: Aside from the fact that it marks your return to Priest, what makes this a special album for you?

RH: It's special for so many reasons. Perhaps the most important one for me is that it upholds the traditions and heritage that is so important to Judas Priest. This wasn't an album where we felt the need to experiment a great deal. As soon as Glenn, Ken and I started writing, our natural instincts took over. And what emerged from that were the incredible riffs and strong vocals that have always distinguished Priest at its best. This album represents Priest in its purest form, and that's something that excites us, and · I'm sure will excite the fans as well.

HP: How many songs did the band initially write for this disc?

RH: Actually, we had enough material for two complete albums. We probably had close to two dozen amazing songs, and we really had hoped to include all of them. We tried to create an "A" list and a "B" list of tracks, but that didn't really work. At some point reality set in, and we came to the conclusion that we'd need to cut

down drastically in order to find the 12 tracks that we wanted to comprise this disc. But it is nice to know that there is some amazing Priest material already done and ready to go whenever we may choose to utilize it.

HP: There seem to be certain unifying threads to the new music. Was the album designed with a true "concept" in mind?

RH: It's very interesting you mention that, because the album is very cohesive in that way. I don't know if I'd go so far as to call it a concept album, but there are musical and lyrical threads that do make the whole disc flow very well. It's a very special album in many regards—the power of the songs, the unbelievable playing of Glenn and Ken, the dexterity of the vocals, but one of the most special things about it is the fact that it does have the kind of magical flow that we were seeking.

HP: In line with classic Priest albums of the past, this disc features some amazing cover art. Where did that come from?

RH: Having an incredible visual image is almost as important as having great songs. When you think about some of our past albums, whether it is **British Steel**, **Sad Wings of Destiny** or **Screaming for Vengeance** the cover art springs to mind. That's all part of the metal experience. It's vital to feature the kind of art that will look great on the cover, on T-shirts and on-stage. Our only regret is that the CD format forces us to reduce the size of the graphic. But, as you can see, we figured a way of expanding upon it once you get the packaging open.

HP: As you look back at Ozzfest is there one moment that stands

out for vou?

RH: On a personal level that one is easy... it's the night that I performed an entire set as the vocalist for Black Sabbath. It was in Camden, New Jersey, and it must have been about 4 o'clock in the afternoon when I got a frantic call from Sharon (Osbourne.) It had been my birthday the day before, and Ozzy and Sharon had given me a wonderful gift. I assumed she was calling to see if I liked it. But as soon as I heard the tone in her voice, I knew it

"This album

as well."

was something else. It turned out that Ozzy had bronchitis and couldn't perform. It was too late to let everyone know that Sabbath couldn't play that night, so she asked if I would take Ozzy's place on stage. I was overwhelmed. I told represents Priest in

her I wanted to ask the other members of Priest how they felt about me doing that, but that I'd get back to her in 30 minutes.

HP: How did the guys in

your band respond?

something that excites us, and I'm sure will excite the fans RH: They were all for it. They realized it was a once-in-a-lifetime opportunity. I had performed with Sabbath at a show about 10 years ago, but Bill (Ward) wasn't in the band at the time. Here was my chance to play a full set with Bill, Tony (lommi) and Geezer (Butler), so the members of Priest weren't going to stand in my way. It turned into a very busy day for me. I had a quick meeting with Tony, Bill and Geezer, listened to a lot of Sabbath tapes to get ready, then went to the show, played my full set with Priest, took a shower, then went

out and played a full set with Sabbath. It was quite a night. I was a little worried because Sabbath fans are very loyal and very dedicated. I didn't know if they'd riot when Ozzy wasn't there. But they were very supportive of everyone, and I'll always appreciate that.

HP: What other acts did you see at Ozzfest that you felt were spe-

RH: I thought virtually everyone was wonderful. But I must admit that I have a special fondness for Slipknot. They're a very inventive band, and they've recently learned a very valuable lesson. On this album they've realized that there's nothing wrong with having strong melodies and strong vocal work. It's vital to leave your listeners with something that they can carry in their heads. On this





album they've created songs that stick with you. That is a major change for the better. But they were not the only band that impressed me. I think Lacuna Coil has a very bright future. And Hatebreed is exceptional. And, of course, Slaver remain the masters of what they do. They don't always receive the amount of credit they

HP: Was there a moment prior to the start of *Ozzfest* when you had some doubts concerning how well he metal fans would accept the reunited Priest?

RH: I do believe such doubts are very normal. You'd need to be somewhat foolish to forge ahead without at least a little self-doubt. But I always knew that fans in America, in particular, had

always been so kind to us. I felt that they'd respond to the opportunity to see us together again, and they

did.

together to celebrate 30 years of Priest music was something we all treasured." certainly

Their response was incredibly warming to all of us, but since I had been out of Priest for over a decade, it was particularly significant to me. HP: Did it take long for the old Priest "magic" to return?

RH: As unbelievable as it may sound, it was instantaneous both when Ken, Glenn and I started writing, and when we went on stage. But it wasn't like any of us had been retired; we had all been working very hard. So getting together to celebrate 30 years of Priest music was something we all treasured.

HP: You earlier mentioned your upcoming tour plans. When you get back to America in the spring, will you be playing arenas?

RH: That's where our music always sounds best. I love the outdoor sheds, but having the big Priest guitar riffs, and the voice of the Metal God, bounce off the walls and reverberate around the entire hall is special. That just can't happen outside. We had the chance to play a few headlining shows on our own during *Ozzfest* off-days, and at those we routinely filled 10,000 seat

HP: Has returning to Priest been all you thought it would be?

RH: It's been even more magical that I had imagined.

PHOTO: FRANK WHITE



MOSTIMPORT

THE RESULTS WILL

While many notable metal bands have preferred to utilize everything from ancient history (particularly gothic wars and bloody battles) to dealing with the devil as their primary points of lyrical reference, Rage Against the Machine chose to uphold anther noble rock tradition. This razor-edged unit preferred to target contemporary political and social issues as the brunt of their guitar-laden attack. By doing so, Zack De la Rocha, Tom Morello, Brad Wilke and Tim Bob established themselves as the most savvy sophisticated and respected band of the late '90s, the heavy metal band that even those not particularly attuned to the burning passions of the form could, and would, relate to,

AC/DC's importance goes far beyond their timeless three-chord anthems, or even Angus Young's penchant from dropping his shorts during key on stage moments. Indeed, this esteemed Thunder From Down Under has helped establish, define and later refine the blue-collar perspectives of the hard rock world. While Zeppelin were Kings sitting atop rock's Mount Olympus, and Sabbath were the self-proclaimed Princes of Darkness, the members of AC/DC were the blokes you'd meet down at the neighborhood pub downing a pint of Guinness. By eradicating the barrier that served to so often separate a band from the adoring audience, AC/DC proved that metal was the simplistic quitar riff better than these guys!



PHOTO: ANNAMARIA DISANTO



Judas Priest celebrated the metal lifestyle as no band had done before, and perhaps no band has done since. While their predecessors in Zeppelin and Sabbath often came across as post-adolescent "hippies" who had miraculously been handed the secrets to over-amplified musical expression, Priest was different; they wallowed in the denim-andleather look, the Harley-loving attitude and the wall-of-amps pretensions that were to later characterize the entire metal scene. In addition, their incredibly effective utilization of a dual-lead-guitar lineup was also a revolutionary step, providing twice the power, twice the solo skills and twice the potential for on-stage posturing.

PARADER

irtually from the moment someone first figured out how to marry

quitar and

amplifier, the urge to crank that amp to "11" has been with us. During that time literally thousands of hard rock bands have emerged, most destined to leave party a trail

tined to leave nary a trail behind them to remind

future generations of their existence. But a select few among that heavy metal horde have blos-

movers and shakers of their era, bands that in style, sound and attitude have provided both form and substance to the hard

rock form. No, we're not

talking about the most successful bands in metal history. Nor are we necessarily concerned with presenting the most

famous bands of all-time. What we've chosen to do here is feature the 12 metal bands that have

played the most signifi-

cant roles in pushing the hard rock style to its next stage of evolutionary development— the groups that have expanded the hounds of expand-

ed the bounds of social convention, societal out-

rage and musical acceptance in their efforts to make metal the vital force it is today. Unite simply, these are the 12 Most Important Bands In Metal History, the Dirty Dozen

History, the Dirty Dozen who've helped bring hard rock to the fore in terms of impact, influence and,

yes, infamy. And, by the

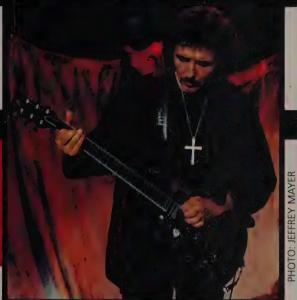
way, in case you were wondering (and we know you were!), there is no particular significance to the order in which we are

presenting our 12 bands.

somed into the true

BLACK SABBATH

Perhaps it can be argued that heavy metal existed before Black Sabbath first emerged on the rock scene in 1969. But those making such a claim fail to understand the true significance of the music made by Ozzy Osbourne, Tony lommi, Geezer Butler and Bill Ward. Loud rock may have existed, but the form hadn't been refined to its most basic and pure elements until these unmatched Princes of Darkness came along. While they've often been derided throughout their 35-year career, there's now no doubting the lasting, and perhaps even growing impact that this hallowed band from Birmingham, England, has had in helping to create— and then sustain— the entire heavy metal movement.



METALLICA

Metallica proved that American heavy metal had come of age. When they arrived on the metal scene in the early '80s, the rulers of the hard rock domain all seemed to come from distant shores... England for Sabbath, Zeppelin and Maiden, Australia for AC/DC. Indeed, State-side fans were clamoring for a band they could call their own— and the Metallirnen were it! Despite the fact that they drew heavily upon various New Wave of British Heavy Metal bands as their primary source of inspiration, Metallica made a distinctly American brand of rock—loud, heavy, unrelenting... yet, somehow, surprisingly accessible. While countless others have tried to capture elements of Metallica's appeal over the ensuing two decades, few have managed to attain even a fraction of their avowed goal.



KARK

Korn's place in heavy metal history is an intriguing one. Some may say that they lauded over the most dire time in the annals of hard rock—that bleak time in the mid-'90s following the sudden demise of "grunge" and before major labels realized that metal still had much to offer. Others will note that this Bakersfield five stood at the very cornerstone of the New Metal movement, a unit that took the dire darkness of grunge but placed it into a heavier, far more metallic context. But no matter how you may choose to view them, the fact remains that Korn stands as one of the last decade's true metal stalwarts, a band that has effectively utilized modern technology—including the internet— to communicate their musical messages of heartbreak and despair.

PHOTO: ANNAMARIA DISANTO



THE 12 MOST IMPORTANT

the Teppetik

Few bands hold as hallowed a place in the rock and roll pantheon as Led Zeppelin. Perhaps only the Beatles stand on a loftier plateau than the unit comprised of guitarist Jimmy Page, vocalist Robert Plant, drummer John Bonham and bassist John Paul Jones. As the first band determined to break down any perceived restriction that surrounded the hard rock style, this unit's music reached stratospheric levels that no other metal band has ever even dreamed of attaining. At its heart, the magic of Led Zeppelin was relatively simple: Take the essence of the blues and simply amplify it beyond any point of immediate recognition. But by doing so, they created a style of music that still stands as a true art form... the most noble expression of the metal ideal.



MOTLEY CRIVE

Motley Crue? One of the 12 most important metal bands ever?? More important than Maiden...Slayer...Guns 'N Roses? Well, yeah, and here's why. Few bands ever find themselves in the exact right place at the exact right time with the exact right sound to change the course of the entire rock and roll form. Nikki Sixx, Vince Neil, Tommy Lee and Mick Mars were that band. As kingpins of the infamous West Coast Metal Explosion of the early '80s, they helped launch a movement that carried metal to its loftiest plateau— at least in terms of commercial sales and cross-over cultural impact. In retrospect, most of the mousse-abusing hair farmers of that era may seem a little passe and pathetic, but Motley's fun-loving sound and groupie-grabbing, centerfold-marrying off-stage exploits have helped make them a band for the ages.

HIRVAHA

In all honesty, despite the power of their musical message, Nirvana was *never* a heavy metal band. We know it. They know it. Heck, *everyone* knows it. But despite the fact that Kurt Cobain and crew ostensibly turned their backs on many of the most time-tested of hard rock traditions, they remain one of the form's most important— and infamous— forces for what they accomplished. Quite simply, the day that this Seattle-based unit's debut major label single. *Smells Like Teen Spirit*, hit the airwaves, the metal world of the late-'80s and early-'90s almost instantly ceased to exist. Like the meteor that hit the earth and wiped out the dinosaurs 65 millions years ago. Nirvana was the meteoric force that single handily wiped out the Hair Metal movement and launch the grunge rebellion.

CANDS IN METAL HISTORY

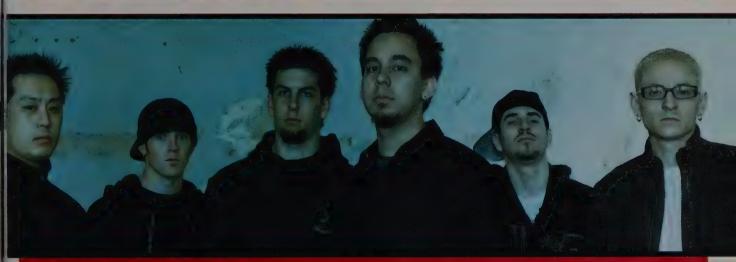
Kiss

Kiss were a band that always knew their limitations... while simultaneously realizing that there were *no* limitations when it came to their comic-book-heroes-come-to-life routine. In that realization, they helped launch the American branch of the Theatrical Metal school, since plundered with varying degree of success by everyone from Twisted Sister to Slipknot. By taking the earlier influences provided by everyone from Alice Cooper to the New York Dolls, Kiss managed to play dress up... but still seem "tough" in the process. While they've created a series of unforgettable sing-along anthems, Kiss will forever be remembered for their Costumed Crusaders approach... and for Gene Simmons' ever-inventive manner in marketing the band. Kiss toilet paper, anyone?



Vak Halek

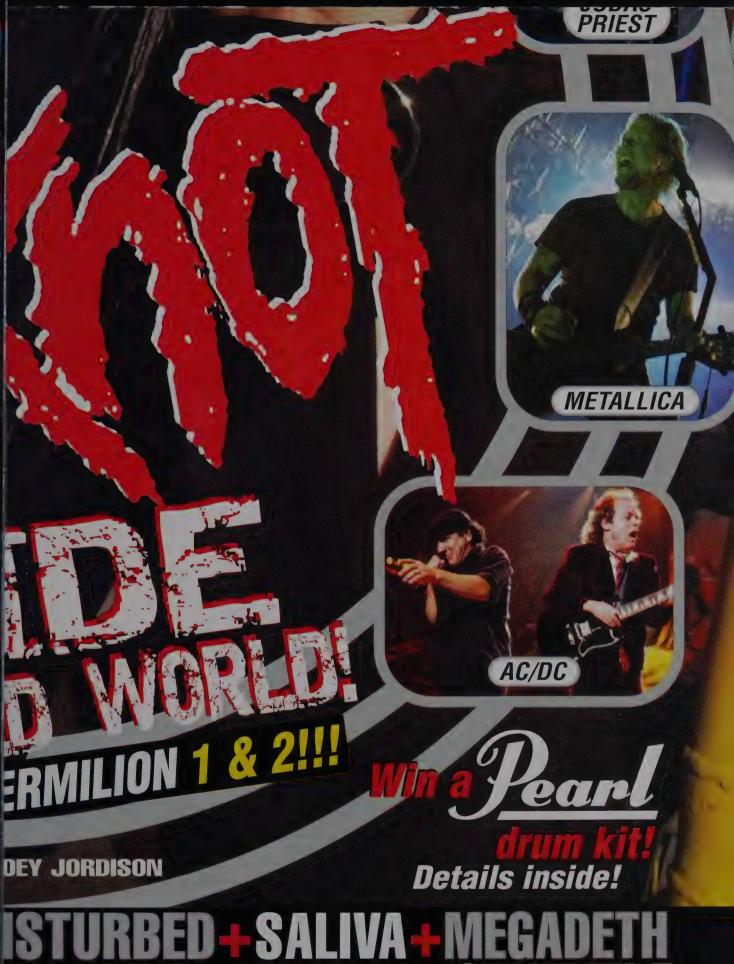
During the late '70s, the American hard rock land-scape was a veritable wasteland. Both Kiss and Aerosmith were suffering through internal problems after their first blush of success, and major labels had virtually turned their backs on the metal scene. But then, seemingly out of nowhere (well... actually, it was Los Angeles) rode Van Halen—a three-ring circus featuring a blond-tressed, satin-dressed ring-leader (David Lee Roth) and an ever-smiling guitar prodigy (Edward Van Halen) whose work practically reinvented the six-string craft. Almost single-handedly. VH helped re-ignite the American metal movement, and though some may argue that their work has gone down hill from those first heady moments (especially their AOR efforts with Sammy Hagar), their place in metal history is forever secure.



LINKIN PARK

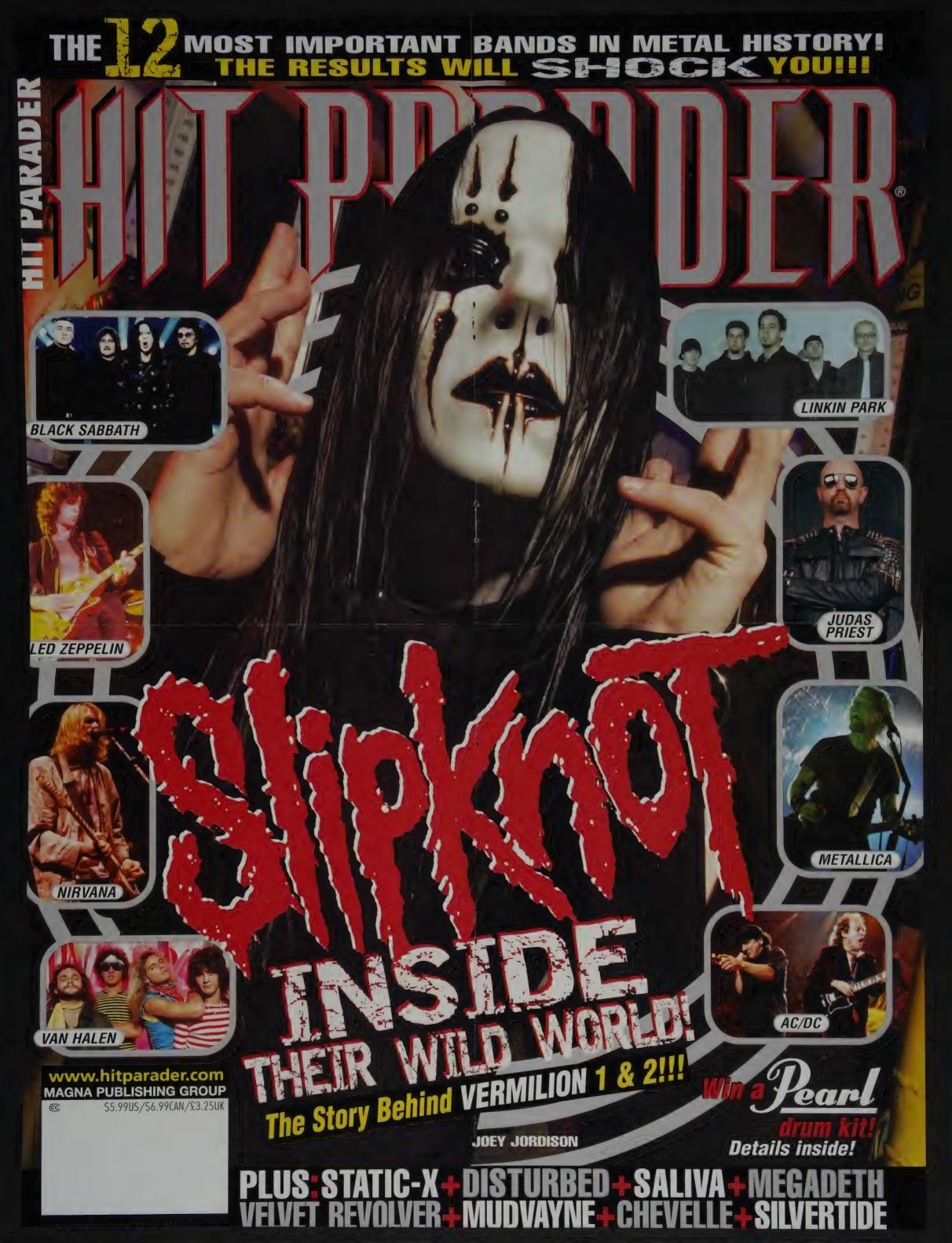
Linkin Park may well be the most controversial choice in our "Dirty Dozen" list? Why? Because our categorization tosses aside the fact that this So Cal unit has sold over 30 million albums over the last four years, or that their *Projekt Revolution* tours have packed arenas around the nation. We award the LP pack the distinction of being one of the most important hard rock bands of all time for a number of other reasons. Paramount among these is that this sextet was the first band to seamlessly meld the conflicting worlds of hip-hop and heavy metal... making them the first truly revolutionary band of the 21st Century. In addition, their videos (many directed by keyboardist Joseph Hahn) have set the standard against which all other hard rock videos must now be measured. Of course, it does help that this unit has millions of dollars to throw into their inventive MTV-bound fare.

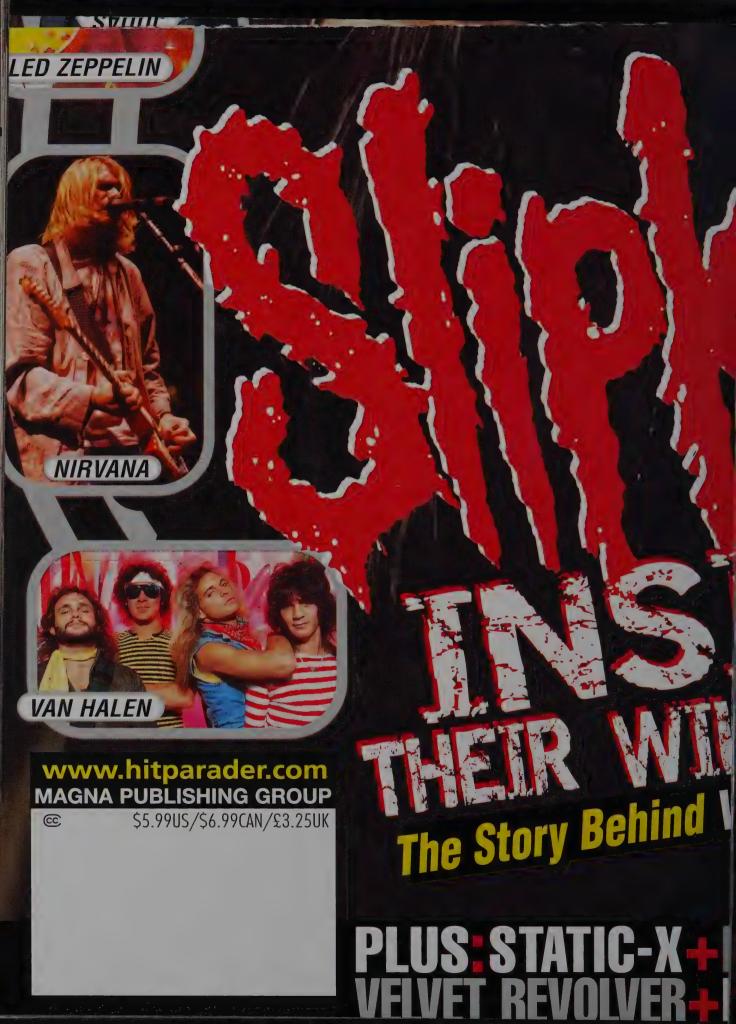




IDVAYNE - CHEVELLE - SILVERTIDE









hen Chevelle first hit the hard rock scene back in 2002, few could have imagined that over the next 18 months

this ambitious, talented and determined crew would deliver a string of hits that would mark them as one of New Metal's break-out sensations. But that's exactly what happened to vocalist/guitarist Pete, drummer Sam and bassist Joe. The success of their debut disc, Point #1, marked this Chicago-based trio as major movers on the contemporary scene, and it whetted the appetites of millions around the globe for what Chevelle next had up their rock and roll sleeves. While the results of those efforts may still be a few months away, the band has begun to offer some tantalizing clues about the contents of their eagerly-anticipated new disc.

"One of the new songs, Still Running, was in the **Punisher** movie soundtrack," Pete said. "So that gives a little taste of

where the music is headed. We're all really stoked about it. There's going to be more of an edge to this music... a harder edge. There always seems to be a temptation for a band following a fairly successful album to just play it

safe and water everything down too much. We want to make sure that doesn't happen to us. We went out of our way to make sure this album is a lot more aggressive— but without sacrificing any of the melody or dynamics that

we like."

On their latest disc (which is their third effort, following hot on the heels of Wonder What's Next, and their Steve Albini-produced debut, Point #1), the band's myraid influences— which range from avant-garde metal bands like Tool to grunge gods like Nirvana to mainstream rockers like the Rolling Stones—meet up with Chevelle's own artistic principles to create a new and total distinctive sound. Throughout their new offering, the group's belligerent rock attitudes are tempered by the sheer musicality of their approach, in the process creating a style quite unlike anything else on today's hard rock scene. Recorded in Los Angeles, with Michael Elvis Bakette (who engineered

Wonder What's Next) co-producing the disc with the Chevelle boys, the album is a rip-roaring collection of fromthe-gut tracks that continually threatens to blow you away with both its sonic intensity and its surprising musical dexterity.

The undeniable fact of the matter is that Chevelle's new efforts only serve to further highlight the group's quixotic nature. It's a style they perfected both in the studio and on the

road as the toured in support of **Wonder What's Next**, a disc that sold more than a million copies while producing a string of radio-ready hits. Just when you thought you were settling into the raw and angry attitudes that predominated such tracks as *Comfortable Liar*, that band switched gears and hit you right between the eyes with *The Red*, an eminently listenable tune that emerged as a rock radio favorite. That's the approach the band has honed to cutting perfection on Disc Three. But it is only when the contents of the band's latest album are viewed as a whole can the true diversity and brilliance of Chevelle's approach be fully appreciated.

"This does represent a big step forward for us," Pete said. "Maybe it's because of our self-confidence. I can remember back a few years to when our first album came out; we really didn't know what to expect. And then the label that put the album out ran into some problems and we found ourselves looking for a new deal. So when we signed

From the Norva. Throw in a pair of headline-grabbing Ozzfest tours (in both 2002 and 2003), and you've got a roadtested, studio-ready unit that's well prepared to give the entire hard rock world a heady experience in the weeks and months ahead.

"Having the last album be accepted as well as it was really gave us something to work off of this time," Pete said. "We cover a lot of ground with our songs. That's true both in a musical and a lyrical sense. I tend to be a quiet guy most of the time— I suppress a lot of the discouragement I feel and it tends to come out when I write and play. Those emotions tend to build up inside me until they explode, and when they do, that's when I know that we've got a new song. The tough thing for us usually is making sure that we manage to get the ideas out of our heads and onto the tapes in the studio."

Much like their name-sakes, those classic American muscle cars of the '70s, Chevelle's sound is powerful,

streamlined and always ready to kick some serious ass. But as is the case with so many young, successful bands these days, the issue of industry and fan "backlash" must always be addressed. Did Chevelle make their presence too frequently

felt over the last year-and-a-half? Are fans ready to once again embrace their new found heroes, or will the media attempt to do its traditional "let's build 'em up so we can yank the rug out from under them" routine? Either way, in name, sound and attitude, Chevelle is one unit that seems ready to handle anything that comes their way.

"Chevelle is just a cool-sounding name," Pete said. "When you hear it, a certain image comes to your mind— an image of power. That's why it's perfect for us. There's so much energy and power in our music that we're like the rock equivalent of a muscle car."

"There's going to be a harder edge to the next album."

with our current label we felt a little pressure. We felt like we had to deliver something really special. SO when we did **Wonder What's Next**, our confidence level was really strong. But it's nothing compared to where our confidence is this time. We're ready to just go for it!"

It's easy to understand why Chevelle's confidence is at a "10." Not only was their last album a smash, but touring opportunities with the likes of Audioslave, Disturbed and the Foo Fighters— which preceded the trio's own headlining stage show— made them realize they could hold their own with anyone. Indeed, the band was so hyped up about their road accomplishments that they offered their fans a pair of unusual live documents— an official "bootleg" disc, Live From The Road, and a comprehensive DVD package, Live





ith the immediate success of their debut album, **Contraband**, and the sold-out status of their premier world tour, the members of Velvet Revolver now sense that all the hard work, frustration and anguish that they endured during the creation of their high-profile unit was well worth the effort. For guitarist Slash, vocalist Scott Weiland, bassist Duff McKagan, drummer Matt Sorum and rhythm guitarist Dave Kushner, the strain, toil and trouble they encountered (much brought on by the unpredictable status of Weiland following his well-publicized 2003 drug bust) has provided this full-powered quintet— which features former members of such hallowed acts as Guns 'N Roses and the Stone Temple Pilots— with the kind of resolve needed to make a significant mark on the overly jaded rock world of 2004. But if that rock scene is looking for a band to wake things up and shake things up, then this supergroup is more than ready for the challenge. That's a fact we uncovered during our recent conversation with Slash.

Slash: It's an obvious starting point when people are talking to me. It's a big part of my history. But I think those people quickly realize Velvet Revolver isn't Guns 'N Roses. We're not trying to recreate Guns 'N Roses or any other band. We're doing what we do with a totally unique set of individuals. This is great rock and roll music, and rock and roll is timeless. All you can do is try to make music that turns you on. Sometimes that's a lot more difficult than it may appear to be. Finding the right people to play with, and the right opportunity to present what you're doing isn't easy. So that's why I'm so excited about this band. This is my chance to make music that I enjoy with people who share my passion. It's when you develop the attitude that you've got to make music a certain way in order to fit in and keep up with everyone else that your music stands the chance of getting corrupted. Our focus has stayed on doing what we like - and what we feel comfortable doing— and then hoping for the best.

HP: There was a great deal of concern about the way that Scott would hold up on tour. How have things gone in that

area?

'We like the idea that people have been surprised by our song selections."

VELVET BEVOLVED

BY LEE TILLINGHAST

HP: We were a little surprised to hear you play some Guns 'N Roses and Stone Temple Pilots songs during your live set.

Slash: We like the idea that a lot of people have been pleasantly surprised and excited by that. But when we started putting together our set, we knew that not only did we want to include a few of those songs, but that we needed to. We have one album at the moment, and while we do have a number of unreleased songs we could play, we decided that we should perform some of the songs that the fans associate with the members of this band. I think we do justice to It's So Easy and Sweet Child O' Mine, and I love playing STP's Sex Type

HP: But by doing so aren't you making an almost direct comparison between Velvet Revolver and Guns 'N Roses?

Slash: If that's the way some people want to see it, that's okay with me. As far as we're concerned, we're just a band playing some great songs... which just-so-happen to be songs that are closely associated with the groups that have played a major role in our professional lives. It's not like we're going out there and playing the Guns 'N Roses or Stone Temple Pilots catalog. We're just playing a few songs that we like, and that we felt the fans would like to hear.

HP: Are you at all concerned that playing G 'N R songs may piss off Axl Rose?

Slash: (Laughing) And your point is? I haven't spoken to Axl in something like eight years, and I doubt that this is going to be the reason that he starts contacting any of us. His reaction to what we're doing probably is about the last thing on our minds. We're doing this because we love playing those songs—not to piss anyone off.

HP: Every interview you do must include a few Guns 'N Roses references. Does that grow tiring?

Slash: All I can say is that he's been amazing. He's incredible on stage, and he's been a total pleasure off stage. For me—especially after what I've gone through in the past, Scott's off-stage attitude is just as important as anything he does during the show. His dedication to this band is incredible. He wants this to happen just as much as any one of us want it to. We're all very aware of what he's gone through recently, but we're also very aware that we've all been there at one time or another in our lives. We can relate in a very direct manner, which hopefully has been a big help for Scott. He knows we form a very knowledgeable and caring support team if and when he feels the need for one.

Slash: Yeah, there may be a tongue planted in a cheek somewhere. But that song doesn't just ring true for Scott, it's true for all of us. We know Mr. Brownstone is out there waiting to tempt us. We've got to be on-guard at all times.

Slash: We're just a bunch of punks. That's never gonna change. They can hand you a ton of money, fancy cars and big homes, but at heart you're still always who you are. We've never been very good at trying to play nice and fit in with everyone else. We've always been much better at rubbing everyone's face in the mud and just doing our own thing. This is a very dangerous band on a number of levels— and we may be the first dangerous band that's come along in a long time. Rock music has become so predictable. It's almost a paint-by-the-numbers sound these days. We hate that. Our goal is to go out there and cause as much trouble as possible."



udvayre have been to the mountain top. They've looked down upon the much as their outrageous face paint. So heavy metal world beneath them and cast plete work on their eagerly anticipated third album, they knew they had their perjucgment upon what they deemed good... and what they deemed bad. They've looked both outward and inward in their attempts to better underspectives in perfect working order.
"There was a need for us to grow." Gray. said. "That required certain things ba stand the musical musings that control the 21st Century metal world. They realized that things needed to be changed. So with a sudden and determined sense-of-purour fans are very supportpose vocalist Chad Gray, guitarist Greg Tribbett, bassist Ryan Martinie and drum-mer Matt McDonough decided to cast ive of the new directions we've begun to explore. They aside the theatrical trappings that had know that characterized the first four years and two albums (L.D. 50 and The End of All Things to Come) of their career, Instead be done they chose to focus upon the intricate.

intense rcck odes that have come to symbolize this Midwestern unit's efforts just as when it came time for Mudvayne to com-

altered in order for that growth to cccur. We're not turning our back on our past, but embracing it in a different way. I think in order to make the music even more powerful than it was before." Apparently, at least in the eyes of this

unit's four members, the inherent power and sophistication of Mudvayne's music has continually been overshadowed by the sheer, over-the-top nature of their stage paraphernalia. Thus, during much of their 2003 tour, the band stripped down their approach to bare essentials, with startling results. So last Jiune, as they went to work on their all-important third album, they knew they wanted to take all that they had learned from recording their previous gold-selling discs and expand upon it for their latest effort. Working with producer Dave Fortman (whose previous endeavors have included work with Superjoint Ritual and Evanescence), the Mudvane mob was determined that any restriction and restraints that had ever been placed on



their music would be quickly and unceremoniously banished.

"We felt Dave Fortman was the perfect producer for us with this album because he seemed to have a true understanding of our music," Gray said. "He knows he has a lot to live up to because we've already worked with some amazing producers. Garth Richardson produced our first album, and he did a lot to capture our raw energy. David Botrill worked on our second album and he was amazing at getting a very three-dimensional sound for us. With Dave, we wanted to capture both of those elements... and then add new ones. This time, we wanted to make sure that the music was simultaneously brutal and beautiful."

The process that has gone into the creation of Mudvayne's all-important third album has been long and at times arduous. Rather than feel somewhat rushed, as they were when they commenced work on The End of All Things to Come back in 2002, this time around the Vayne were determined to take their time and do everything exactly the way they wanted. After taking a few months off at the end of 2003, the band quickly regrouped and began focusing their collective thoughts on the material that will comprise their new disc. Rather than working in a tight urban environment, or in a situation where friends and family could intrude on their efforts, the group chose to retreat to a secluded ranch in

Northern California. There they converted the garage into a makeshift studio into which over the next three months the band proceeded to pour their hearts and souls.

"The degree of focus we had with this album was incredible," Gray said. "Sometimes the sheer amount of creativity that we have can be a bit of a burden—and a bit of a distraction. It can draw you in so many directions, and you want to at least explore almost all of them. This time we knew that it would be better if we left at least a few stones unturned. It was the only way to channel our energy and have it continually hit the intended target."

It should be most interesting to see how Mudvayne's legion of loyal fans will react to the band's new sound, their new look (or lack there-of) and even their new names (they've dropped the "alien" Chug, Gugg, Spag and Ru-O nomenclature used on earlier discs in favor of their real monikers.) For a band that has already enjoyed a heady degree of notoriety and success, their daring decisions to rather radically alter aspects of their approach should either cause the group a degree of commercial consternation... or rocket them into the sales stratosphere. While Gray and his bandmates insist that many of their recent decisions have little to do with immediate commercial rewards, the singer does admit that taking things to the next level of stardom

is something this unit wouldn't necessarily mind.

"We've had both of our previous album go gold, so the next logical goal is platinum." he said. "If this album doesn't get there, it won't ruin us, but we probably will be disappointed. We've grown in so many ways over the last few years, it would be nice to see that growth reflected in our sales."

The members of Mudvayne are convinced (and they've convinced us as well) that the entire rock world is now ready to embrace the stripped-down, no-nonsense, pedal-to-the-metal, lean-and-mean style the group now favors. And it also seems as if little has been left to chance by this ever-erudite unit. After all, this once-and-perhaps future shock rock contingent has long stood among the more intellectually stimulating bands in the entire contemporary music spectrum. With past lyrical explorations delving into topics ranging from mathematical formulas to pure metaphysics, this quartet is a unit that wants to make you think as well as react.

"Our goal has always been to reach your brain as well as the other, more conventional rock and roll parts of your body," Gray said. "That's one of the things that separates Mudvayne from any other band out there. And on this album we're trying to not only capitalize on our strengths, but showcase them in the best possible way."

CACAS SACEND THE LEGEND GROWS BY RANDY SMITH

ony lommi admits that never knowing when and if a show may be Black Sabbath's last is somewhat disconcerting. After all, for the last 35 years, the mustachiced guitarist has steadfastly, and quite contentedly remained mired to the Sabbath helm. No matter who might be standing beside him—and at rough count nearly two dozen differing musicians have filled that role over the last three-plus decades— lommi has remained the one constant in Sabbath's off-changing musical landscape. But as this hallowed heavy metal unit winds up their latest tour as the headliners of this year's Ozzfest, lommi has begun to wonder if this may indeed be Sabbath's last stand.

headliners of this year's Ozzfest, lommi has begun to wonder if this may indeed be Sabbath's last stand.

You see, Sabbath's fate is no longer under his control. No matter that he alone kept the Sabbath ship afloat through good times and bad, in late 2004 formin is little more than a willing passenger aboard that metal monolith. That was part of the deal when back in 1999 discussions to bring Sabbath's most renowned and successful lineup—featuring lommi, vocalist Ozzy Osbourne, bassist Geezer Butler and drummer Bill Ward—back together for what was supposed to be one final album (which still hasn't happened) and one final tour. At the behest of Ozzy—and his all-knowing, all-seeing, all-controlling wife Sharon—the only way that the Ozz would temporarily put aside his highly successful solo career and rejoin his former bandmates would be if lommi agreed to never perform again under the name "Black Sabbath"... unless it was with Ozzy aboard.

"I willigoly made that agreement, so it's not something the

"I willingly made that agreement, so it's not something I'm going to question now," lommi said. "But it is frustrating to know that Sabbath can only exist when others deem it proper. After 35 years, parhaps it should be handled differently, but I am not complaining."

It's easy to understand lommi's apparent discontent. After all, the "Ozzy Era" of Sabbath, so effectively brought forth for a new generation in the band's recent nine-CD set. Black Box, only lasted for nine years. There's a heck of a lot more Sabbath material to draw from—perhaps for some future box compilation. But there's no question that the band's Ozzy-period albums, including Master of Reality. Sabbath Bloody Sabbath and Paranoid still rank among the greatest heavy metal albums of all-time. And there's also no doubt that the band's classic songs—from Iron Man to Sweet

Leal— have stood the test of time, a fact loudly and proudly proven by Sabbath's fieadlining stint at this summer's Ozzfest. So, as the guitarist is quick to point out, while he may be somewhat disconcerted by Sabbath's on-again, off-again status, he realizes that any opportunity to once again play Sabbath music must be expressed and enjoyed to the fullest.

embraced and enjoyed to the fullest.

"Any time I get the chance to get on stage and play Sabbath music. I enjoy it," he said. "I haven't had that opportunity too often over the last two years, so I do relish it. When we ended the last Sabbath tour a few years ago, everything was left very openended. It wasn't like we ever said 'That's it, Sabbath is over.' Nor did we say, 'Okay everyone, let's stay in touch and do this again real soon,' We all basically floated apart without knowing what might happen next... or when it might happen. As someone who always likes to lead a fairly planned life, I didn't particularly like that, but I accepted it. So when the call came indicating that Sabbath would headline this year's Ozzfest it naturally came as a surprise—but quite a pleasant one at that."

Surprise—but quite a pleasant one at that."

The pleasure that formi enjoys playing Black Sabbath songs is certainly reflected in the response afforded the band by their legion of supporters. Just seeing the Sab's original front-line in place and in action was enough to bring a smile to anyone who understands both this group's unique history, as well as the history of the heavy metal form. And while back in January, formit may initially have had little reason to believe that Sabbath's 35th year would be a special one, he now realizes it may be among the most unique in the unit's glorious reign as metal's Princes of Darkness.

special one, he now realizes it may be among the most unique in the unit's glorious reign as metal's Princes of Darkness. To be honest, I didn't even realize it was our 35th Anniversary until I was reminded of it by Bill," he said, "I was just too busy doing things at home and working on new music. I must admit that while Sabbath is never too far from my thoughts, it wasn't my

primary focus earlier this year. That's just the way it is for me. I love playing Sabbath music, and for all I know this may be last time I get the chance. I don't want to even think about that. At the end of this tour, I'll probably go home to England. I have some solo musical plans, and I'm forging ahead with those. If my future includes Sabbath— and I certainly hope that it does— then that's fine with me. But if it doesn't, I know I'll still be making music.

Part of Iommi's apparent consternation stems from his always-intriguing relationship with Osbourne, From the very beginning of Sabbath, many considered Ozzy a "second wheel" that was often controlled by Iommi's mercurial whims, Indeed, according to rock lore, when Ozzy's drug dalliances began to run out of control in the late '70s, it was Iommi who made the final decision that he must be cast out of the hand. While their relationship has improved greatly in

recent years (after reaching an historic low point following a failed 1994 Sabbath reunion attempt), there will always be certain signs of strain when it comes time for forming to discuss his ever-unpredictable vocalist. Even time spent together preparing for—and performing at—this year's Ozzlest hasn't changed any of that

dictable vocalist. Even time spent together preparing for—and performing at—this year's Ozzfest hasn't changed any of that—"Ozzy has always kind of been someone who seemed to have an accident of some sort waiting just around the corner." Tommi said. "That's why I wasn't that shocked to hear about his ATV accident a number of months ago. But at that time I didn't realize how serious it was. I thought he may have broken something, but that he'd be back on his teet in no time. As I learned just how seriously injured he was, I obviously became quite concerned. We've had our up and downs over the years, but at heart he'll always be like a brother to me."

"I have
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OZZY



HARD ROCK'S NEW STARS

BY: AMY SCIARRETTO

CANDIRIA

Candiria's new album, What Doesn't Kill You... should never have been made. For several reasons.

Take a peak at the album artwork. See that crushed, nearly demolished vehicle? That was once Candiria's tour van. The one that crashed on September 9, 2003 while the band was on tour with 40 Below Summer. It's pretty obvious that the Brooklyn quintet could've died that fateful late summer day and they wouldn't have been around to make **What Doesn't Kill You**, which looks to end up being their career-defining album.

"It's an album that no one expected us to make, and it could not have been made because we almost died," says affable, candid bassist Mike MacIvor. "The album is based around all the experiences we went through from the point of the accident on. The accident put up a tremendous roadblock and we...stopped. From September 9 until we went into the studio, the album covers it all: the accident, the recovery, the emotional trauma, the break up of the Coma Imprint label we started, and the business issues we went through. If anyone in the

band wanted to quit in that period, I would have respected it and wished them well. It's been so rough. If we didn't have the accident and the events that followed, you'd probably have a totally different sounding album. It was meant to be. With life and art, you have to make quality decisions. In the same regard, you can't overanalyze."

Candiria's been around for over a decade, garnering major press accolades for their fusion of metal, hardcore, jazz, and hiphop, four great tastes that normally don't taste great together. But Candiria's com-

plex, cerebral structures and unpredictable style set them head and shoulders above. On What Doesn't Kill You... the band boldly steps in a different direction, making things a little simpler, a little more understated, without dumbing anything down. Yes, What Doesn't Kill You...maintains Candiria's experimentations, and it's two more steps forward for a band that was already two steps ahead of most of its peers.

The major changes include melodic vocals by singer Carley Coma, as well as less overt jazz breakdowns that stand out like sore thumbs. By taking it down a notch, Candiria have pushed themselves further forward.

"I could see how someone familiar with our music might be caught off guard because of the new album," MacIvor acknowledges. "I have felt that way about bands. You hear a new album, and you're like 'I don't know about this' and you have to feel it out, get acclimated and warm up to it."

In Hit Parader's opinion, Candiria needed to make changes, because some of their songs were starting to sound same-y. "We thought the same thing," laughs the bassist. "While we were record-

CANDIRIA FAST FACTS:

•Most bands from Brooklyn are proud of their geographical locale. Candina is no exception. They always throw props to the "718," which is the Brooklyn area code. Eric doesn't live in Brooklyn any more; he lives on Long Island now with his wife; MacIvor lives in Carroll Gardens; John lives in Sunsel Park; Carley is from Flatbush; Ken lives in Bensonhurst.

•The name Candiria sounds like a mouth disease, but it's "nothing. "It's a bastardization of a word that Eric was toying with," admits MacIvor. "It has no definition, according to the band. But I have an idea of where it might have stemmed from. Go to the Evil Dead movies. They talk about Candarian Demons and maybe that is where it came from. It might have influenced him with the name."

 MacIvor is not a founding member He joined in 1998. Prior to Candiria, he was in Merauder and a band called Dead Air.

*According to MacIvor, the best thing about Brooklyn is the diversity. Queens and Brooklyn are similar. I don't know much about the Bronx, and Manhattan is what it is. Brooklyn is very community based and onen-ended in ethnicity. Everyone lives in Brooklyn, the bigger than some cities we go to on town





had a day off to get it fixed! As long as we make it to the show we're good

ing, we listened to our older albums, and we appreciated them, but realized it was hard to listen to them straight

through. I was like 'Wow!' The point was to be experimental and move in different directions, but there was a lack of focus. I appreciate complex music, but in the primal aspect of why you love music, things can be too complicated or offer too much to digest. If they are not put against something less chaotic and simpler, then it does overwhelm." So, Candiria used melodic structures, three different singing voices, and more dynamics instead of pockets of trumpets, saxes, and math metal riffs. It was all about dynamics.

Despite an accident which caused drummer Kenneth Schalk to endure ACL replacement on his knee and 7-hour surgery to repair his head and ear, guitarist John LaMacchia to suffer a broke arm, collar bone and neck damage, for guitarist Eric Matthews to have broke a ribs, wrist, and elbow, for Coma to have a damaged shoulder, knee, and back and MacIvor to go through surgery on his shoulder, and a herniated and ruptured disc, as well as cuts and scarring on his legs, the band is still in good spirits... despite going through some excruciating pain. "What are you gonna do, you know?" MacIvor laughs.

The answer is to keep making music, and keep touring and keep going forward with the life. And that's what Candiria is doing.

TERROR

In today's hardcore scene, Terror fills a void. No bands play old school, traditional sounding hardcore—the kind that made NYC rock club CBGB a national underground music treasure. This fact is not lost on Terror vocalist, Scott Vogel, who cut his teeth in Despair and Buried Alive

"We were seeing that there were no bands playing traditional hard-

core, which we like and grew up on," Vogel recalls, remembering when he assembled his latest band while finishing up his on-tour lunch at a local Olive Garden.

day. "Every day, a fuse blew," Vogel recalls. "The dashboard gauges were out. The lights were out. I wish we

"It was our intention to play music that we like. We saw that hard-core music was getting watered down and was changing into something that I wasn't too happy about. No one was playing the fast, straight-forward, pissed off hardcore, with lyrics that were to the point. Lyrically, today, a lot of bands talk about stuff you can't understand or they just write love songs. I always thought the lyrical content of hardcore was what separated it from radio rock. We write about the scene and things that are wrong with the world."

On the most base level, Terror is hardcore made by the hardcore kids, for the hardcore kids. Terror strays far from shoe-gazing more rock and 'angry at my dad' metal. Terror references the 'scene' in its lyrics, and invites the spirit of a musical community, encouraging the kids at the shows to sing along, get in each other's faces as well as the faces of the band members, and rock out in unison.

"Terror began at 110%, playing anywhere, at anytime, and getting in people's faces," Vogel, who sports both a Leeway (old school hardcore) tattoo and a Gang Starr (hip hop) tattoo, explains. "Bands have always done this style of music. It never died, and it never will. But there weren't any bands that stepped up to push it in people's faces. When Terror formed, we thought, 'Let's do it, and do it full force.' It's not about a look, or fashion. It's good music and good friends, and trying to stay young."

ing to stay young."

Traditional-sounding hardcore – fast riffs with a close tie in to punious, like Sick Of It All and Madball- fell by the wayside in favor of beefed up metalcore, which is essentially metal riffs with screaming





. Weyandt is a Christian, but was not raised as such. His father is agnostic, and his mother is New Age. He found God at the darkest time in his life. He says, "I had a nervous breakdown when I was 17. I figured out a lot of things, and death became real to me. From that point on, I realized that I'm going to die, whether in 20 years or today. It's inevitable. It's coming. In terms of faith, I don't know if I found it or it found me."

Metal bands are always changing members. Here's Weyandt's theory as to why: "To get recognition, you have to tour, and there is not a lot of money involved early on. As you get older, you have bills. You might love the band and fouring, but it gets to the point that the electric compa-

ny doesn't care about that. It's financial. You have to be able to support yourself. It's sad but it's a fact of life

over top. That's the style of music Vogel's pre-Terror band, Buried Alive, was well versed in. When Buried Alive dissolved, Vogel stepped away from the HxCx scene and didn't immediately resurface with Terror. He needed a break. And took it.

"I supported other bands and let bands sleep at my house. But I didn't want to deal with the phone calls on the road, the traveling, and losing all my money all the time, and the headaches that come along with being in a band. But I got that itch when I saw my friend's bands play.

"Despite its seemingly politically incorrect name, Vogel insists that people aren't put off by the moniker, but there've been some minor issues' in regards. "People who wear Terror shirts have been accosted." he says. "When we go to Europe and our equipment and gear are sprayed with the name 'Terror,' you get looks. To me, though, 'terror' and 'terrorism' aren't the same thing. Terror is like seeing a car crash, or turning on the news. It grabs a hold of you and gets your attention."

Terror recently signed up with renowned hardcore label, Trustkill Records, to release **One With The Underdogs**. Vogel invites anyone who listens to aggressive music to check the album out. He says, "Anyone who goes to these types of shows or comes from messed up background will dig us. I see us all as underdogs that have been held down and this music and this scene gives us a place to come and be with each other against the world. We can find a place that says we don't need what society feeds us. Music is a healer for things in my world."

Trying to keep up with Zao's family tree, timeline and history is about as easy as teaching algebra to an infant. It's just too hard. That's because through the years, Zao has broken up and reformed a half a dozen times. But inside Zao, there is a spirit that will not rest. Zao is

back, with a new album (The Funeral Of God) and the same fire 'n brimstone metal that praises Jesus. That's right. Heavy metal musicians are almost always aligned with Satan, whether comically or doctrinally, but Zao is part of the Christian metal movement. Sure, Zao's music is so fiercely demonic that it sounds as though it clawed its way from the pits of hell onto the Earth, but the band is comprised of devout Christians. While most ministers might argue that giving glory to God through such: abrasive means is irreconcilable, Zao answers the charge with its highconcept new album.

That's some heavy, deep stuff right there. And it's to be expected from Zao. Yes, they are a Christian band, but they don't use the tag because "the word [Christian] carries negative connotations," says Weyandt. 'People assume things about you. We never label ourselves musically. No one is embarrassed by their beliefs, but people assume so much if you use that word. We write about love, God, and murder, like Johnny Cash. He had church and gospel songs when he began, and he was taken seriously and never considered a Christian rocker. So what's the difference? He didn't label himself. Personally, we are Christians. But we don't push that agenda. It's personal. If you bable yourself, it closes off, a bunch of people who won't listen to the band because of that label."

The concept behind **The Funeral Of God** is quite stunning, and well

thought out. "It's representative of the mass-appeal society we've become. If you keep praying, it will eventually be answered. People wish God was out of the picture. They feel they don't need Him or are angry about things," explains singer Dan Weyandt. "But what if God decided to pull himself out of the picture and let humans do what they wanted? What would happen? In this concept, God doesn't die. He's not killed. He just lets himself go to sleep and lets humans have the world to themselves. If people didn't have to worry about some spritual consequence. it would be the end of the world and total war.





& PANTIES



End of the world or not, The Funeral Of God almost never was. That's because Zao broke up two years ago. Weyandt returned to the Zao fold, despite, running his own business, which happens to be a tattoo shop. He owns and operates Animus Tattoos in Greensburg, a suburb of Pittsburgh. He is a tattoo artist and does larger custom pieces, like sleeves. Zao split in 2002 because the band's drummer was married with two kids, and "we all had conflicting schedules. People lost their heart for it. Everyone in the band gave up a lot at times to make the band progress. We got back together because we can do what we wanted to do. There are no conflicts. Everyone has the same vision of playing. I always enjoyed writing lyrics. It was the right time." The Funeral Of God reflected a more mature, a more put together Zao.

TWELVE TRIBES

Biblically speaking, the Twelve Tribes were the Commonwealth Of Israel.

In the world of metal, Ohio's own Twelve Tribes are a band. "We're not Jewish, but the band name comes from the Bible," says singer Adam Jackson. "I was 17, sitting in religion class in Catholic school, and I learned about the history of the name. But collectively, we don't promote any one religion. We all have different ideas."

Post-Replica, the kick off track for the band's new album, **The Rebirth Of Tragedy**, discusses man's cultivation of God and religion, and what love and faith are supposed to be. The album has roots in hardcore, but it expands out of the genre's perimeters and limitations. "I'm totally influenced by hip-hop, reggae, and classic

influenced by hip-hop, reggae, and classic rock," Jackson says. "Metal bands are afraid to bring in other influences because they are considered 'less metal' when they are stepping outside the box. We're a groove-influenced band. You can back that thang up to." With that, Jackson admits that he thinks the band's music requires repeated listens to get into it. That's a fairly common practice. How many albums have you felt lukewarmly about at first, but grew to love as you continued to listen to it?

Twelve Tribes recently wrapped up a tour with their labelmates, Zao. As is the case with most young, touring bands, Twelve Tribes had their share of road-related mishaps. They started out in a Chevy conversion van, drove it for the first 20 shows, when the transmission crapped out in Texas. The band is sitting on the side of the road when miraculously someone helps them out by rigging the van to help them get to California. Then the transmission drops in the middle of desert, and they ditch the van. They rent a U-haul, planning to drive to LA and rent a new van. They get to LA, and the U-haul croaks. It was 24-foot long, with their equipment trailer attached, with the band crammed into the front cab. The band takes 2 days off, bought a \$25,000, 2002 new van, with loaner cash from their label, Ferret Music. They make 13,000 miles on it, and the transmission drops out. On a brand new



vehicle! Is Twelve Tribes cursed? Maybe. Just Maybe. Or is someone in the band just a really bad driver?

horrible." he says. "The title of our alum is a spin off a Nietzsche philosophy essay, and how old

problems would come back and haunt us. As a band, it did bite us in the ass

"I think we are cursed. This happens all too often," laughs Jackson, "With our new van, it was a one in a million occurrence. Since we used it to drive cross-country, it caught up with the vehicle quicker than it should have. We missed 4 dates on the tour, and thought we'd never have to deal with this problem again. Calling our label to tell them the new van they lent us money for already crapped out was like calling out sick to work! Then the guy who was working on our van got let go from the dealership, so it was like 'Who is working on our stuff?' We finished the tour in a rental van, which had a driver and a shotgun seat, and the rest of us had to lay on the floor in the back."

Clearly, Twelve Tribes loves what it does. Or it wouldn't make such sacrifices of comfort. "Playing music, and writing music, and hard-core. I love it all. I love underground music in general," Jackson says emphatically. "When I was 13, bands traveled to tour and wrote records to affect my life. Now I am in that position. I don't know if I feel responsible, but it's what I want to contribute. It's meaningful and it affects people."

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Hit Parader: If the current Morgan of 22 could meet the 16 year-old Morgan from the Spit era, what would you tell her?

Morgan Lander: Tell her? I don't know if I'd tell her anything... I'd just punch her in the nose. There are times I look back on those days and I just shake my head in amazement. I mean we were all kids, and very bratty kids at that. Thankfully, we've grown older and wiser, and the music reflects that. I'm a very different person

today than when I was 16 and wrote a lot of the music for Spit.

HP: As you look back, is it hard

to believe that you survived everything in rock and roll at such a young age?

rock and roll at such a young age?

ML: We paid our dues, that's for sure. It hasn't always been easy for us. At times this band has been like a soap opera; we've had internal battles, external battles... just about every kind of battle you can imagine. But we have survived, and hopefully now we can look back on all those events and use what we've learned to avoid them in the future. If you can learn all of those lessons by the time you're 22, I guess you've got to consider yourself lucky.

HP: How would you say that Kittie's music has evolved over the last six years?

ML: Spit was kind of an innocent, in-yourface kind of album. Oracle was so angry that it's almost scary. We were going through a lot at that time within the band, and the music reflected it. We had people with us who just didn't want to be here, they brought everything down to their level. That understandably made me very angry, and it came out as a roar on that album. To my ears **Until the End** represents this band's most diverse album. The power and to some extent the anger is still there, but this time it's harnessed much more— it's all under control. And the song writing has taken a quantum leap to another level. You can tell that we're

not kids anymore. HP: Is there particular significance to the title **Until the**

ML: I guess you could say it's our

statement of purpose. We realize now that we're rock and roll "lifers". We may have started out as no-nothing kids, but now we realize the opportunities that have come our way and we're incredibly appreciative of them. This is what we do... and this is what we want to do for a long, long time to come.

HP: We know that in addition to the internal problems you spoke of earlier, Kittle also had recent problems with your record label and management. Have those been settled?

ML: For the most part, yeah. Everything is very cool right now. We reached a point where we realized we had to stand up for ourselves, and that's exactly what we did. There were some problems with the label, and with the people around us, but that's been straightened out. We know what we need to make this band work, and now we feel like we're in a better position to get what we need.

HP: There are some within the rock world who believe the band took a misstep with **Oracle**, that it was simply too intense. Looking back, do you agree?

ML: That was the album we had to make at that time. We've never believed on putting on a false front. What is, the old saying "what you see is what you get" definitely holds true. I know that some fans felt that album was just too unrelenting. But I also know that others loved it. It wasn't as commercial as some people would like, I know that, but I have no regrets about the direction the music took

HP: Do you feel your

BY RICHARD HEIMLICH

more "content" status has taken the edge off of the music on **Until the End**?

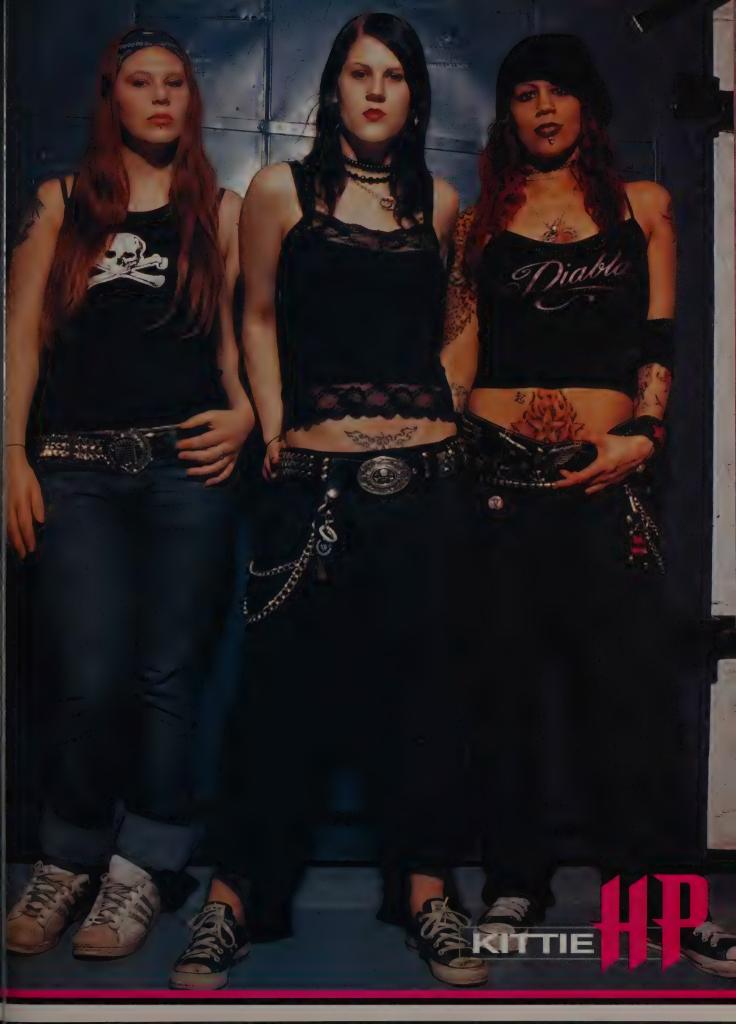
ML: Not at all. When you listen to this album, the intensity is still there, but it's utilized in a much more effective manner. That's particularly true on songs like Burning Bridges and Looks so Pretty. One of the goals on this album was to just get everyone as focused as possible. We did that by going out to the country and using a recording studio that was miles away from any distractions. You really get to live your music 24 hours a day that way—though it can also drive you a little crazy after a few weeks. But looking back it was the right thing for us, though I don't know if I'd ever want to isolate myself like that again.

HP: What motivated the lyrics for the songs on this album?

ML: Pretty much everything and anything. The various situations we've found ourselves in, our own day-to-day struggles, the vagaries of human nature—they're all in there. I've drawn motivation and inspiration from so many sources and so many people.

HP: What are the band's touring plans for the rest of 2004?

ML: We've already been very active on the road, and we plan on staying out there for as long as possible, For us it doesn't make a difference if we're headlining, part of a festival or opening. All we want is the chance to get on stage and play. We've reached a level in our lives and in our career where we're more happy with who and what we are. We're determined to make the most of every opportunity that comes our way.



GUARDING THE GOODS

elmet impresario Page
Hamilton holds a Masters
degree in music, but he's
about as down to earth as
rock musicians come.
Which if you know anything about rock musicians, they are rarely

down to earth. But Hamilton's got his head screwed on tight, is friendly and so chatty that our half-hour scheduled interview evolved into over an hour of discussion about everything from foreign cars (on the new 'comeback' album Size Matters, there

is a song called *Crashing Foreign Cars*) to shopping at Home Depot to the pros and cons of life on the polar coasts (we mean NYC vs. LA.) Hamilton was forthright about the return of Helmet, the new album, and everything else, real-ty

Hit Parader: You've lived in NYC and LA. Talk about the differences.

Page Hamilton: I went to school in New York City, and going to school was a way to get to New York. I like that you don't have to worry about driving drunk in NYC because you can just walk everywhere. In LA, everyone's got cars. But I love it in LA, too. In New York, you have to have contact with other human beings because everyone walks and is in close apartments, as opposed to driving and in houses. I still keep a place in New York. NYC can be stressful, because everyone is in a mad rush and can't even hold the door open for you in a building. That's true everywhere, not just New York City. I was at Home Depot, and I almost bumped into this woman that was my age. I turned, and said 'Excuse me,' and she didn't even acknowledge it She didn't say 'F*** you' or anything. She didn't even make eye contact. Sad state of affairs, huh? HP: So let's talk about Helmet and the new album, Size Matters. Is Frank Bello in the band? How did you hook up with him, because Anthrax sans Frank Bello is pretty hard for most metal fans to imagine

PH: Frank went to high school with our drummer in the Bronx. We didn't want to have an open audition for the bass position. We had some mutual friends and we put the word out in that circle, and Frank came in to try out and it felt good and natural.

HP: Why the resurrection? Why now? Rumors were circulating about a Helmet return last year, but it never came to fruition.

PH: I was writing songs and had a deal with Virgin Records. After September 11 hit, everything slowed down for everybody. With us, it ground to a halt. I'm oblivious to the state of the

"Helmet was always a band that the critics and underground music fans loved, but that the mainstream missed."

were not the same like it was back in 1989, when Helmet was a young, fresh band. But people were digging what I was doing, respectful of what I had done. I was literally clamping on amps in my storage locker, when [Interscope chief] Jimmy lovine called and asked me to come in because he was reminded of how much he loved Helmet. He wanted me to make more Helmet records and produce acts. It was like coming home. I had complete creative free-

music business. On

Wednesday, we had a deal with Virgin.

Then on Friday.

everyone who

worked there was

gone. So I left that

taking a long time, as we talked to

other labels. Things

situation. It was

HP: There are no original members, correct?
PH: Correct. I am playing with John Tempesta from Rob Zombie's band, too. Some fans might be pissed that I call it Helmet. To that, I say, 'Get a life.' I formed the band from the ground up from an ad in The Village Voice. My former bandmates don't want to play with me anymore and that's their prerogative. They hate my guts. I don't hate their guts. I felt bad that the band broke up and they didn't want to do it anymore. But this band is a major part of my creative life from the day I formed it. Helmet was always a band that the critics and underground music fans loved, but that the mainstream missed.

HP: How did that make you feel at the time? Can you overcome that barrier now? Is anyone going to care or did Helmet have its time?

PH: I'd be lying to say I wasn't sensitive to those things at the time. If I worry about it, I'd never leave my house and never write anything. I know it's good and I know I have a distinctive quality to my singing. It's unique and doesn't sound like anything else. More people sound like us than we sound like them. I'd love to sell ten million records. But I'm not doing it for commercial success, but I won't say I don't give a blip about selling records. It lets me make a living and allows me to do what I love for living. I don't have to be an accountant doing music on the side. Too many guys out there want to be rock stars, getting laid, being rich, and driving hummers. That has nothing to do with music. It's disrespectful towards music, which is an emotional, spiritual thing. There's no more musicians these days.

Everyone is 'musician-actor-star.' That's not me. I listen to sports radio and they get these guys on there, referring to themselves in the third person. Rock and rap musicians are doing that now. It's ridiculous. A friend who is a fan asked me, "What's **Size Matters** like?" And I said, 'typical gravelly voiced Page Hamilton, with those stop-start riffs.'

HP: How would you describe it?

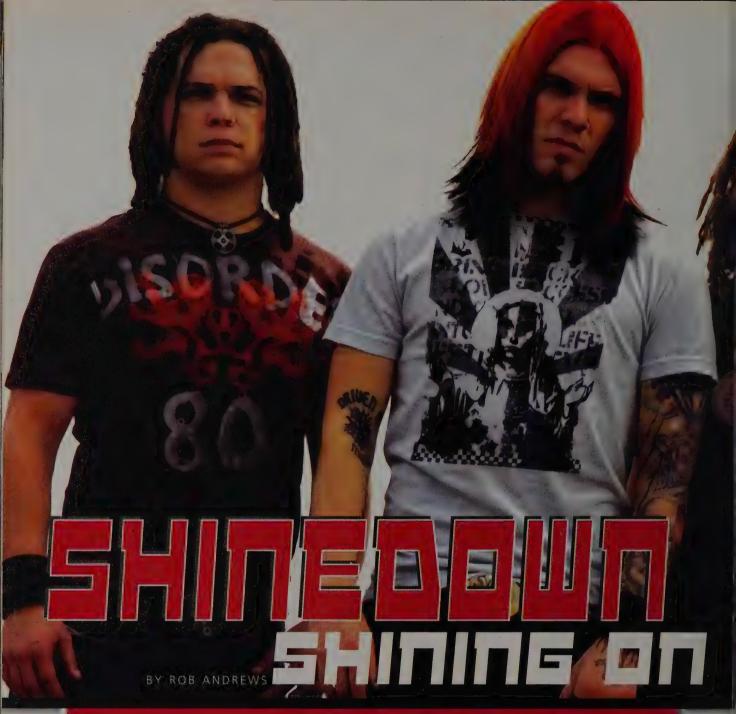
PH: It's minimalist rock. We're not a jam band, never have been. I like pop structures. I like verse, chorus, verse. There are no long instrumental development sections. It's not prog rock. It's to the point. The way it differs from the last album is that the vocabulary I've developed since 1989 has become more fluent. I learned to find voicing that works. There's efficiency of movement. What I missed when I was playing with other people was that I couldn't spread my legs apart and bang my head. It feels good and fun to play. It just rocks. It's hypnotic, with expanded melodic potential. I had time away from blasting my voice over a loud band. I thought about singing more, and worked with a voice coach, and he understands that I need to have bloodcurdling gravel as well as melodic warmth. I spend time singing. It's a part of my musicianship now. t's like a human element over the wallop. HP: You've described the album as an "obsession with American culture"? Is it really about

PH: It's a bunch of songs about girls. And the best ones are about that very subject...for guys, at least. Relationships are the best song topic! I'm always pointing the finger at myself and the pathetic state or condition of being human. We're on top of the world, and then we're not. Life goes on and you wake up every day with a clean slate and a fresh start. I try to have a sense of humor. On this album, more than any I have ever written, has a sense of humor that translates. Sure, the American condition is frustrating and oblivious, but there is no political statement. I'm not that on it! I shouldn't tell people how to live. It starts personally, and becomes more expanded. I make stuff that makes me happy.

HP: You put your name on it...so you better be happy with it. Talk about some of the individual songs.

PH: See You Dead is about being angry with someone you are no longer seeing because they are seeing someone else. You are lonely, but part of you wants to kill them for making you feel bad and you wish you never got involved with anybody because of the hell of afterwards. You tell yourself, 'I'm going to be single forever' till you stumble around the corner.





t's taken them a little time to build their momentum, but almost a year after their debut album, Leave A Whisper, was unleashed upon the hard rock world, Shinedown have unquestionably arrived. With that disc on the verge of attaining gold sales status (a major deal for a young band in these cut-back times) and demand for the band's live services—where they recently served as 'special guests" on Van Halen's national tour—reaching an all-time high, it would appear as if this Jacksonville, FL-based unit is emerging as one 2004 true break-out stories. But for vocalist Brent Smith, guitarist Jasin Todd, bassist Brand Stewart, and drummer Barry Kerch, their current lot in rock and roll life hasn't changed unit is earth percreatives or nece to the grandstone ideals.

"Everything that's happened has just made us work that much harder," Smith said. "Every time we see a good sales report on the album or see that a show we're playing has sold out, that just renews our commitment that much more. The funny thing is we're so focused on what we have to do on a day-to-day basis that we didn't even notice how things were building around us. It all kind of happened... which is great! But even if things really continue to grow, we're gonna treat every day like it's the one that's gonna he pivotal in our earner."

Shinedown's attitude has helped these wild-eyed Southern boys stay on the straight-and-narrow during a time when their brand of hard rock has been scorned by many throughout the music industry. Undaunted by the notion that their long-haired style and guitar-driven sound might be deemed "passe" or "dated" by the more eclectic members of rock society, this quartet has boldly forged ahead, believing that their rich blend of hard rockin' reactants and thought-provoking lyrics will draw the required response from everyone who hears it.

"We've heard it all before," Smith explained. "We've had people tell us that we need to update things and change the way we look and sound. Well, you know what? The entire world doesn't necessarily share the ideals of L.A. or New York or London. There are still a lot of places that like something they can relate to on a more basic, visceral level. We don't want to be one of



"We don't like to do anything in a typical way." Smith said with a grin. "We pride ourselves in taking some things you might think you know, and then twisting them inside out. We're not trying to necessarily be different—it's just the way we are. When you grow up where we have, the way we have, you tend to do a lot of things in an out-of-the-ordinary kind of way. That keeps it interesting for us, and interesting for the fans as well."

As proven throughout Leave A Whisper, the members of Shinedown seem to have fully absorbed influences ranging from the classic sounds of home-town Jacksonville heroes. Lynyrd Skynyrd, to Led Zeppelin to today's chart-topping efforts of Staind and Tool. They've then filtered them all through their own unique musical perspectives. The resulting musical melange is a true feast for the senses, mixing bold, strident guitar power, blues tinged vocal fury and cutting-edge metallic mayhem into a swirling cauldron of bubbling rock reactants. With bristling choruses and hooks big enough to land a whale, this is heavy music that stands out like the proverbial sore thumb amid today's field of cookie-cutter New Metal practition-

"We have so many different influences," Smith said, "We love 'classic' rock, but we love a lot of the things that are hot today. We've never tried to limit ourselves in any way. Luckily for us, we never felt the need to be one of those bands that fitted in to this scene or that one. We've always been happy just being ourselves. What we try to do is draw the best from all the great bands we love, and then put our own twist on things. This is the result."

Songs such as the powerful Fly From The Inside, the emotive No More Love and the overwhelming Burning Bright show that in the 23 year-old Smith, Shinedown sport one of the most talented singers and unconventional songwriters currently operating within a hard

"We're ready to stay on the **road forever... we love it."**

those 'flavor of the month' bands. Our kind of music is designed for the long haul. It's got a lot of rock tradition in there—Jacksonville tradition—and to us that says it all."

there—Jacksonville tradition— and to us that says it all."
Formed in early 2001 by these four long-time friends, it didn't take long for Shinedown to begin making their mark on the rock scene. Right from the start there was no question where Shinedown's artistic bread was buttered— and that was around the charismatic talents of Smith. As this band stands on stage, all eyes are instantly riveted upon the lanky singer as his long, multi-colored hair sways back and forth with each propulsive move he makes and every stomping step he takes. But there's much more to Shinedown than their dynamic stage show— one that was honed from countless shows performed along the notorious Florida club circuit. First and foremost, there are the songs— each one a mini-drama unto itself, a full-fledged slice of rock and roll brilliance where the band's varying influences and tastes all beautifully battle with one another for prominence.

rock context. This is one guy who clearly plays by his own rules when it comes to creating great rock and roll; he'll throw a swerve at you just when you think you've figured out his musical "game." But through it all Smith and his boys continually deliver the musical goods with passion, power and a perception that belies their limited time in the spotlight. And now as Shinedown's reputation begins to grow by leaps and bounds, there seems to be no way of stopping the creative perceives emerging from this power-packed unit.

energies emerging from this power-packed unit.

"I've been doing this all my life," Smith said. "Making music and being in a successful band is all I ever wanted to do. I always dreamed of being given the chance to stand up in front of people and try to move them with my music. I'm incredibly thankful every day that I've now been given that chance. But that's true for all of us. This is living the Big dream for us. But we want to succeed, and the fact that a lot of people have begun to accept us and our music means everything to us. It's

FROM THE STORY

from the voluminous **Hit Parader** vault— an article that appeared on these hallowed pages exactly ten years ago! Without changes, editing or updates, these stories provide an amazing glimpse into this thing we call rock and roll, dealing with the form's most famous— and in some cases, infamous— stars. So direct from our Nov, 1994 issue is this "vintage" interview with the inimitable David Lee Roth.

To many rock fans David Lee Roth will forever be the lioning-tressed frontman for Van Halen during that band's meteoric rise to the top in the late-'70s and early '80s. But hard as it may be to believe, it's new been nearly eight years since Roth last stood on stage with the VH boys, and much has happened since then...both good and bad. Both's music career has taken its share of twists and turns, perhaps being highlighted by his first post Van Halen album, a disc that featured the stellar talents of guitarist Steve Vai and bassist Billy Sheehan. In recent years, however, of Dave has lost a bit of the highprofile luster that had made him one of rock's most recognizable faces for so long. Never one to sit and worry about such inconveniences, Roth now seems intent on recapturing past glories with a new abum, Your Dirty Little Mouth, that presents all the swagger, bluster and rock and roll intensity that s classic Dave. Aided by long-time friend Terry Kilgore on guitar, on his latest collection, Roth is bluesier, funnier and wilder than ever before, and he was anxious to talk about his latest derring-do during this recent conversation.

HP: Dave, do you view this album as a reintroduction to your older fact or an introduction to a new generation?

DLR: It's kind of hard for me to say. This is like going full-circle for me. I'm back to the basic guitar/drums/bass sound that I started with. It's a bluesy, hard, live-sounding band, which is what I've always felt comfortable with. The people in this group come from the same background I do. They we played the plubs. They love the blues. When I was working with someone like Stevery at I

always admired his skills, but he never played the bars when he was young. It was a different thing he had going on, so foust adapted to it. But with Terry Kilgore on guitar, it's back to the stuff that I grew up with. Hell, wrote my first song with Terry when we were both 13!

HP: How long have you known the guy?

DLR: Terry's dad was a vice copnear where we lived. We went to high school together, and since we were the "rockers" of the school, we kind of hung out together. Then we drifted apart and we hadn't seen each of the for years and years. Then I happened to run into him in a local cantina, and we just got things going again.

"People in the music business these days seem to be preoccupied with protecting their turf. They're scared to take some chances and try



HP: After working with high-profile musicians all your life, how is it to work with people who aren't that well known to the fans?

PLR: Let me clarify that a little bit; they're not that well known yet! Give us a little time on the road and I think you'll see a big reaction from the fans towards the people in this group. This is a very real, very live band. They can play with



anyone, or I wouldn't be playing with them! Playing with musicians like these is a new adventure for me, and as everyone knows, I like as many adventures as possible. People in the music business these days seem to be preoccupied with protecting their turf. They're scared to take some chances and try something new. I'm not. I recently heard Steven

Tyler say that every time he felt that he was stepping out of line on Aerosmith's new album, he reeled himself back in. Now, I'm a huge Steven Tyler fan, but when I read that I just shouted to myself, "no, don't do that!" I think that's just the opposite of what people should be doing; you've got to go out there, stand on the limb and see which way the wind blows.

HP: It's been a while between albums for you. How long did you work on **Your Dirty Little Mouth?**

DLR: 18 months; that's a year and a half in metric terms. We weren't in the studio for all that time because I really wanted to take things at a certain pace—I wanted to live with the songs and the lyrics and let them have a little more depth. That doesn't mean that I wanted to make the songs more complicated than they had to be. To me, if you take your time and you're

"When Van Halen first got together, we would play James Brown, ZZ Top, Deep Purple and the Ohio Players in one 15 minute stretch. When it came time to write our own music, all those influences popped up."

smart, the songs should end up being as simple as possible.

HP: You haven't been on tour in quite a while. How is the material on the new album going to fit into your live set?

DLR: It'll fit in great, I'm sure we'll be playing some of the old stuff, and some of the new stuff, and a lot of stuff in between. That's this ? group's bar band mentality. We'll play any damn thing we feel like~ playing! We've got some interest ing ideas for the road this time. We've already been to Japan and Europe, which was Terry's first time on stage. Over there, even in places where I played 12,000 seaters the last time I was over, wanted to play multiple nights insmaller places. I wanted to get that intimate club atmosphere back. It was great. We've done some of those smaller shows already in America, mostly in big cities for media types, but it's been

HP: How do you view the current state of rock and roll? It seems that hard rock has become some what devoid of personalities in recent years.

DLR: Rock and roll has changed in recent years, but there's nothing wrong with a little change. I think the labels, the radio stations and the magazines are having a little trouble giving the fans what they want because the average rockers these days seems to be a white guy with dreadlocks who wears a Metallica T-shirt, has a Japanese girlfriend and likes Armenian food. How do you reach a guy like that? But on the musical side, the problem seems to be that the bands that are out there now have developed inside a bubble. They didn't have the kind of background where they were exposed to a lot of different music. When Van Halen first got together, we would play James Brown, ZZ Top, Deep Purple and the Ohio Players in the 15 minute stretch. When it came time to write our own music all those influences popped up Today's bands don't have those varied influences. In fact, with this band, that's one of the things I'm determined to bring back; music that touches on everything and anything, borrowing it all at the same time. And while we're doing that, the critics will all be saying, "my, how original!"

LYRICALLY SPEAKING

the story behind the song

BY RENEE DAIGLE

NEAR NOT FAR

been written a 100 times, and, if it has made it has put enough of a twist on it and not kill people."

What comes first the title or the music? "No, title is usually one of the last things to do. I don't know. That's one of the last things, I have done. It's like ending the project. It's like that close to being done. You review it for actual content: the structure is there, adding the title of the song is like naming your kid, you know. It's like taking all the time within the nine months to prepare it, to deal with it, and when the time is right, you can give it a name and then it becomes it own living and breathing thing."

Do you have any songwriting tips to survive the roller coaster ride? "The best way to survive songwriting is to keep reading, keep writing. If you don't

t times, life can get you down—especially when certain people don't want to "play by the rules!" As you know, life isn't fair, and, of course, rules are made to be broken even when we're talking about the confines of songwriting structure.

Speaking of which, Lyrically Speaking recently sat down with Paul McCoy, vocalist and lyricist for the band 12 Stones, we couldn't wait to ask him about songwriting advice, his band's single, Far Away, and the story

behind the sona.

"On the last record, we spent a majority of our time being very, very positive, and trying to be very uplifting for every body," discloses Paul. He continues, "This record we just wanted to be a little more honest and wanted to let people know you're not always going to have a good day and shouldn't always expect to have a good day. There are those people that their goals in life are to make other people upset. To try to aggravate them, egg them on or bring them down. Far Away is one of those songs about those people that consistently nag at you. It's about being your own person and not giving into when other people try to pull you down."

So, Paul what is the story behind the lyrics? "Really, I just kind of wait. I just let topic form itself. I think that, if you rush a song, or if you write a song because you need to— I don't know. For me, we write the music concepts for the songs, and then, I'll go back and sometimes, I'll just listen to the music, and, see what it makes me think about or what it makes me feel, and then, I'll write from there. Or I'll have a topic going into it and write

until I feel like it until it's done correctly."

Which tracks on **Potter's Field** mean the most to you, and, why? "I think *Photograph* is really the most personal song I guess. I wrote it for my little sister. A friend of hers committed suicide not too long ago. She asked me to write it on the weak side of suicide—to remind people you only have one chance to live, you know. If you take that too early, what are you left with, you know? That's my most personal song. The song that means the most to me. I mean, they're all from me. They're all really, really in depth. I try to write songs that try to help people make them understand things in a different way then they're used, too."

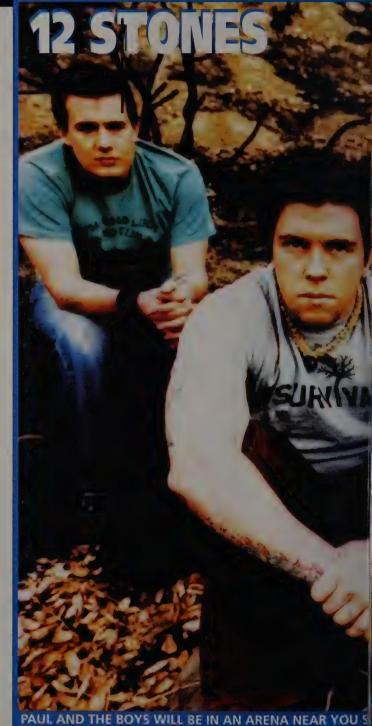
How do you craft a story into lyrical form, Paul? "I try to write stories, and then, I try to figure out a way— a lot of people write, 'oh, that doesn't rhyme,' 'oh, I can't put that there.' For me, I just go, put it in and learn how to sing it and make it work, you know. If you're going to write a story don't do it just because it has the right amount of words or the right amount of rhymes. Write about the story itself, hopefully, everything else will work

itself around it!"

How do you construct a song, Paul? "I write all the lyrics, but musically, we all sit around and we all jam. All of us play instruments. Someday I'll come up with a guitar riff or something and bring it in and somebody will say, 'yeah, that's cool.' We'll do it that way— or will sit in a room and we will just jam together! You know, hopefully, good stuff will come out and we will record what we've played. You know, we'll jam for 2-3 hours and see where it goes."

Paul, do you have a songwriting process, and, if so, what does it entail? "No, not really, we have wanted our songs to be opposite— real, kind of not forced! I think that, if you sit down and try to put too much formula to it you take the real aspect out of it. You cheat yourself and the people you are writing for when you force it a certain way. Not everybody is the same. Not every song is going to be the same and you can't put them in the same category or in a format.

How do you listen for lyrics? "For me making it work over and over the hardest thing. Consistently writing something that doesn't sound like it's



expand your vocabulary, if you don't expand your knowledge of words and what they mean, and how to use them in sentences and stuff like that, they will find it a lot harder to make writing harder. A lot of people have to deal with writer's block. To deal with writer's block—write the first thing that pop's into your head, or read a very deep book that you would never normally read, you know. Things like that you

have to do to fine-tune your writing and reading to coincidently write and read."

On a personal note: We really, really appreciate every fan and friend that we make, because no matter how big of a fan that you are no band can be with out their friends and their fans, so thanks for supporting us and giving us a chance for doing this!

For more information about 12 Stones, please visit them on the web: www.12stones.com.



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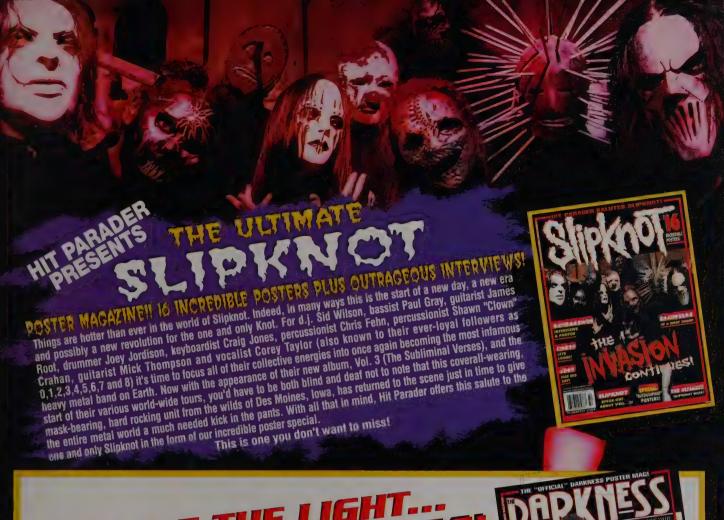
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HITOR WISS REVIEWS OF THE NEWEST CDS

The question begs to be asked; is there really public demand for an album like

Static-X's latest, Beneath, Between, Beyond? After all, this is at best a marginally successful New Metal band we're talkin' about one whose commercial fortunes have been in decline ever since their sparkling debut effort, Wisconsin Death Trip, marked the X's arrival on the hard rock scene nearly five years ago. But with all that said, this collection of rarities, obscurities and studio outtakes is a most entertaining set— one filled with surprises and non-stop hard rock action. So while we may question **B**,**B**,**B**'s reason to exist, we welcome its arrival. Indeed, this is the disc that may place some much-needed focus back on Wayne Static and his boys. GRADE: B+



UFO has always been the "other" band when conversations of influential British hard rock bands begin. Having survived more than two decades of career ups-and-downs, on their new opus **You Are Here**, these quasi-legendary Euro hit makers show they still have what it takes to produce their classic bluesbased, highly commercial style, Rallying around the distinctive vocals of Phil Mogg, there is no question that UFO's sound is from another era. But for those weaned on great songs, tight playing and pop-out-ofthe-speaker's charisma, UFO is still one of the best bands around.

GRADE: B+

KITTIE, UNTIL THE END

Kittie's moment in the sun may have occurred a few years ago, but that fact hasn't seemed to impact the attitudes of this Canadian all-female heavy metal contingent. Yes, back in 2002 it seemed that the Lander sisters may be on the verge of emerging as a vital force on then-burgeoning New Metal scene. For a variety of reasons (including a variety of internal conflicts) it didn't happen at that time. But, now a more mature (the Landers are now in their early 20s) and focused Kittie has returned with Until the End, a powerful and occasional insightful collection that may well return some much-needed luster to Kittie's fading star.



MOTORHEAD, INFERNO

There's never any big secret concerning the contents of a Motorhead album. Even before you push the "play" button you know exactly what you're gonna get

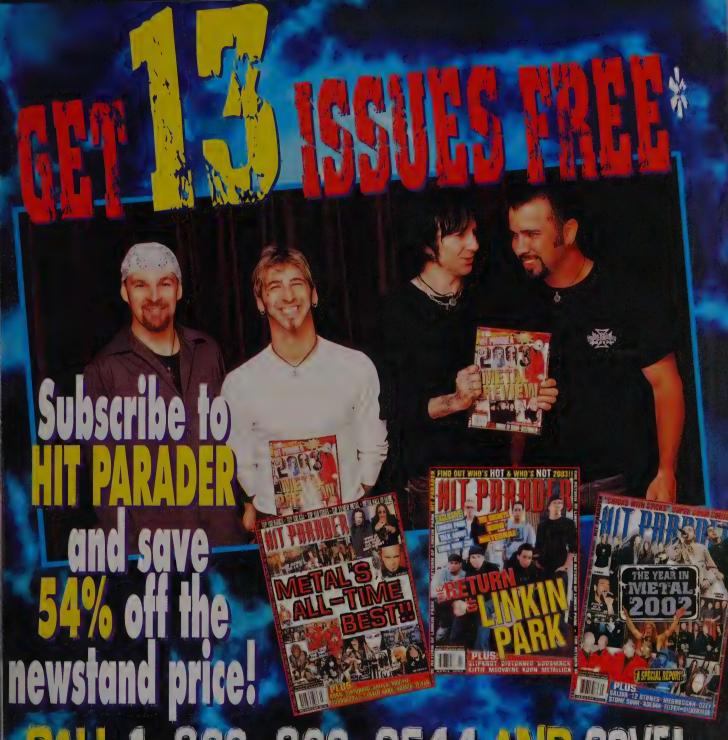
from the inimitable Lemmy and his boys. And once again on Inferno, this legendary British metal unit delivers to goods with a directness and power that few other bands can match. While the majority of this disc is taken up with the three-chord power rockers that have been Motorhead's calling card for more than three decades, this unit isn't scared about delving head-first into the occasional blues... or even about throwing in an occasionally pop-oriented tune or two. When you throw Lemmy's unmistakable vocals into the mix, even the most mundane rocker instantly is provided with a razor's edge. **GRADE: B**



DOKKEN, HELL TO PAY

Dokken has a formula, and it's one you either embrace like a long-lost love or shun like it's a rabid dog. That formula- melodic metal hooks big enough a land a whale— has served Don Dokken and his ever-shifting crew well over the last 20 years. And, while Hell to Pay may not rank among this unit's most outstanding works, it still focuses in on Dokken's strengths while minimizing its inherent weaknesses (i.e. Don's shrill voice.) Many long-time band supporters may still yearn for the group's halcyon George Lynchinspired days, but with six string maestro Vinnie Moore at the band's guitar helm, it seems as if the Good Ship Dokken will continue to sail on smooth rock and roll waters for many years to come.

GRADE: B-



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DEATH ANGEL, THE ART OF DYING

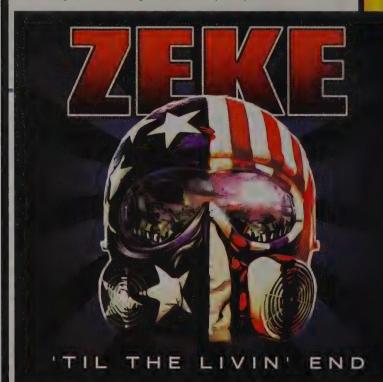
(Nuclear Blast Records, nuclearblast.com)

For many within the thrash metal community, Death Angel has always held a particularly significant spot in their cold, cruel hearts. It's been nearly two decades since the first sonic rumblings were heard from these Bay Area bashers. And while the group has gone through more than their fair share of fits and starts since their ambitious debut, in 2004— with the release of their eagerly-anticipated new disc, The Art of Dying— there can be no doubt that not only is this legendary unit back, but they're back with a vengeance! Filled with blood-curdling riffs and vocals drawn straight from the bowels of Hades, this stuff is guaranteed to provide nightmares for the uninitiated and draw howls of delight from those long-suffering Death Angel fans who've longed for their hero's return to the metal scene.

THE WILDHEARTS, RIFF AFTER RIFF

(Gearhead Records, gearheadrecords.com)

The Wildhearts may well be the greatest hard rock band never to be heard by State-side fans. Well, they did have one major label release way back in 1993, but since then— while this Brit-rock unit has garnered a string of hits in Europe, Japan and Australia,





they've made nary a ripple on this side of the world. Perhaps that will begin to change with the appearance of **Riff After Riff**, which stands as both a loosely structured "greatest hits" album, and a powerful reintroduction to American audiences for this high-powered unit. Filled with songs guaranteed to have you bangin' you head, tappin' your foot and shakin; your fist, The Wildhearts are clearly on their latest quest to conquer the entire world.

RATING: ****

ZEKE, 'TIL THE

(Relapse Records, relapse.com)

Zeke aren't out to change the world... though, in all honesty, this unit's go-for-the-throat blend of punk attitudes and metal power just might end up turning them into major players amid the contemporary rock and roll circus. On their new disc, 'Til The Livin' End, this unit pulls out all the stops in their efforts to deliver a non-stop hard rockin' thrill ride. And while the succeed much more often than they fail to hit their intended mark, even when Zeke don't make direct contact, their energy, passion and unmitigated hard rock intensity manage to carry them home. Sure, you've head a lot of this kind of stuff before. But when it's played with this kind of commitment and power, it's great to hear it again! RATING: ****

indie reviews [[]

ZAKK WYLDE & BLACK LABEL SOCIETY, HANGOVER MUSIC VOL. VI

(Spitfire Records, spitfirerecords.com)

We all are quite familiar with Zakk Wylde both from his sterling efforts as the guitarist in Ozzy Osbourne's band, and as the fearless leader of the rock and roll renegades known as Black Label Society. On their fifth studio creation, Hangover Music Vol. VI, Wylde leads his wild bunch into some of the darker recesses of the hard rock world, delivering a disc that the guitarist has chosen to compare to a Jar of Flies era Alice In Chains. There's even a song called Layne on the disc, an obvious ode to the Chains' fallen leader. Though this collection may not feature quite as much of the high-octane guitar fury as BLS fans have grown to expect, there are more than enough six-string histrionics to keep any guitar geek satisfied.

DROP, SUCKERPUNCH

(Dark Star Records, darkstarrecords.com)

If Drop were any heavier, they'd risk sinking into the abyss... not that that's a *bad* thing, Fact is, these Chicago-based rockers often come across as a bastardized blend of Black Sabbath and Godsmack, with

wall-shaking guitar passages battling with soulscorching vocals for musical prominence. In addition, the "raw", under-produced nature of Suckerpunch (the band's first national release) adds

Suckerpunch (the band's first national release) adds to the metallic fury which propels these proceedings along at a plodding, intimidating pace.





black label society hangover music vol. VI

CHAOSBREED, BRUTAL

(Olympic Recordings, olympicrecordings.com)

Take you worst nightmares, set them to music, have a Finnish Dark Metal band serve as your chorus, and perhaps you'd end up with something akin to the sounds attained by Chaosbreed on their debut disc, **Brutal**. Rarely have titles more aptly summed up an album's contents, but there simply isn't a better word in the English language to describe this disc than "brutal." Drawing on such influences as Slayer, Morbid Angel and Unleashed, Chaosbreed have here attempted to drag metal's most uncompromising style kicking and screaming into the 21st Century. Certainly an acquired taste, but if this stuff appeals to you, Chaosbreed deliver the goods.

RATING: ***

SKINLAB, NERVE

DAMAGE

(Century Media Records, centurymedia.com)

Somehow it's always struck us as somewhat preposterous to have a band that has enjoyed minimal commercial success, applaud themselves with any sort of "greatest hits" collection. But in the case of Skinlab perhaps we'll place our aversions on the back burner—at least for a little while. Their two-disc "retrospective" set Nerve Damage, present the highlights of this unit's decade-long career. with a couple of new tracks and a hand-full of "underground" gems thrown in for good measure. If you're a band stalwart, you'll gobble this up with both hands. If not, this ain't the place to start trying to decipher Skinlab's intense approach.







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TOYS IN THE ATT

THE COOLEST GAMES & GEAR BY RENEE DAIGLE

BARK AT THE MOON! . .

Attention Ozzy collectors! McFarlane Toys has released a second original action figure of Metal's wild man, Ozzy Osbourne, which features an exact replica of Ozzy's classic Bark at the Moon album cover.

The package includes the Ozzy figure and a custom base.

For more information about the Ozzy Osbourne Bark at the Moon action figure, please visit www.McFarlane.com.



uestion: what came first, the monkey or the robot? Well... there's really no telling; however, we recently sat down with Less Than Jake's drummer, Vinnie, who created the Monkey vs. Robot toy line. Not only is he a master musician, but he's a toy maker as well!

Hit Parader: What inspired you to come up with the concept?

Vinnie: I absolutely am a massive collector of toys— from Pez to Ultraman to Godzilla. So the inspiration to start a toy has come from my love of the collections I have.

HP: Explain in detail what is Monkey vs. Robot?
V: Monkey vs. Robot is the way I see the world. As monkeys that follow orders and do tricks and cold calculating robots that are emotionless. So my toys have these sinister undertones to it, while maintaining sort of the poppiness I love in toys.

HP: What type of "toy" is your creation?
V: My toys on the first series are 6-inch action figures that come in clear plastic tubes. Each has a monochrome variation.

P: Do these "toys" interact

V: These toys are just action figures— no interaction at all!

Who is manufacturing this toy line?

V: Funko are manufacturing the toys for me, Mike over there is my mentor for toys. What is the age range

V: There's no specific age, it's just made for collectors—the toys are limited to 500 a

HP: Where is Monkey vs. Robot being distributed?
V: The toy line is only available on my website: monkeyor
HP: What do you hope to accomplish with this toy line?

V: Accomplish? Honestly, that collectors and I just to make toys that I love as well. Are you developing any other toy line

V: I am working on designing series two right now; it's an exciting time for me.

HP: Is there anything that I didn't cover that you would like to say to your fans?
V: I would like to say thanks to all the people who have bought series one. Check out my site: Monkeyverobol.net, I also have been working on t-shirt design, as well as installation pieces for a gallery showing.







Backyard Wrestling 2: There Goes Neighborhood by **Eidos** gives the gamer another look at Small Town America, USA. Defeating the

most hardcore backyard wrestlers will not be enough; as the lure of "easy money" has

attracted all types of wrestlers, who have ever stepped foot in the ring.

Which translates to-There Goes The Neighborhood!

Features: Fight it out online! Taunt your



opponent using the **USB** Headset and establish yourself as the number one wrestler in online ranking system.

New Enviro-Mental game-play engine delivers unprecedented environmental and exciting graphics interaction, as well as

vastly improved graphics and damage sys-

Robust and greatly enhanced Create-A-

Wrestler System allows unprecedented freedom in defining the look, style, accessories, body type and move sets!

New wrestling system now

includes submission holds, body part specific damage, and a defense system.

The Backyard Wrestling 2: There Goes The Neighborhood soundtrack boasts a healthy



selection of over 50 hard-hitting tracks. A few. songs on this official in-game soundtrack include: Andrew W.K. Your Rules: T.S.O.L. Serious; Hoobastank, Dut

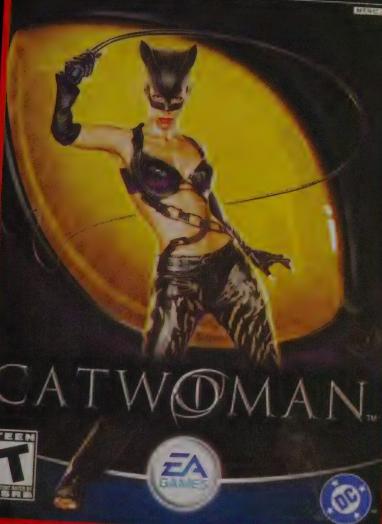
of Control; Insane Clown Posse, Juggalo Paradise; Mudvayne Silenced; Hazen Street, Are You Ready?, and Sick of It All, On The

For more information about The Backyard Wrestling 2: There Goes The Neighborhood, please visit www. Eidos.com.

PlayStation。2



PHOTO COURTESY OF PLAYSTATION 2



he video game based on the Warner Bros. Motion picture follows the story of Patience Philips, who is killed after she uncovers a dark secret held by her employers. Brought back to life by a rare Egyptian cat, Patience becomes Catwoman and sets out to discover the truth about herself and her murder.

The gamer will encounter key characters from the movie in Electronic Arts fast-paced game, including challenges bosses such as Armando, Hedare's head henchman and Laurel Hedare, the beautiful face behind the evil empire.

As Catwoman, you are able to boast the incredible acrobatic skills. Players can leap across roofs, run up walls, pounce on prey, utilize unique "cat

senses," and avoid enemy bullets with

And, that's not all-what about the power of the whip! Catwoman can use her whip to throw or topple objects: smash breakable items; trigger interactive objects remotely; climb, descend and swing from structures; and even rescue herself from incredible "death falls" in the rooftop levels.

EA's Catwoman takes players through numerous levels set in seven different locations from the movie, including the jewelry store, the Hedare Factory, and Hedare's mansion and grounds.

For more information about Catwoman, please visit



BY BYAN ABRAHAM

efallica have never been a band particularly shy about showing their warts. While most metal fans have placed this haloyon hard rock unit on a pedestal of pristine perfection throughout their 25 year career, the fact is that drummer Lars Ulrich, guitarist Kirk Hammett and guitarist/vocalist James Hetfield have never shied away from discussing their problems or revealing their inner demons through song. Thus the content—as well as the subsequent success—of both the band's recent movie, Some Kind of Monster, and its accompanying soundtrack shouldn't be that hard for long-time Metalli-fans to grasp. Here is Metallica in all their unfettered glory ... like it or not!

"When you make a documentary like Some Kind of Monster you know there are gonna be parts that aren't totally flattering," Ulrich said. "We were prepared for that— at least to a point. I think even we were kind of surprised by how it turned out, but it's the truth, blemishes and all, and we felt if we were gonna do it, that's the way it had to be done."

While they've maintained a relatively high profile over the last two years— first with the release of their platinum-selling St. Anger disc then with a series of tours that recently culminated in their Madly In Anger With the World road outing—the members of Metallica swear that they have felt little heat when it came to regaining their position as the preeminent heavy metal band in the world. They insist that despite all of the negative commotion which surrounded them at the launch of this current activity (including Hetfield's rehab stint... which serves as a centerpiece of the Some Kind of Monster flick) they always sensed that when they managed to get all of their proverbial musical ducks lined up, they'd quickly transform back into the fire-breathing hard rock beast known far-and-wide as Metallica. But, come to think of it, perhaps a band that has sold over 60 million albums and helped establish the precedents against which all other metal acts must be measured has the right to act and feel any damn way they choose.

'We've always gone about our business without paying too much attention to anything else," Ulrich said. "Our lives have expanded over the years to include families and outside interests, but Metallica is still so central to what we do. That's never going to change.

Despite Ulrich's words to the contrary, it would appear that in late 2004 some things have definitely changed in the world of Metallica. Now, with bassist Robert Trujillo kicking the band to new rock and roll heights on a nightly basis, the band once again roars on as the most potent force metal has ever created. Yet at the same time, these are now family men and business men as much as they are Metallimen. And while their steadfast devotion to the group that has brought them untold fame and fortune remains intense, their focus simply isn't the same as it was during the golden time some 15 years ago when the band produced such incendiary discs as ... And Justice For All, Master of Puppets and their legendary "black" album. Clearly things have indeed changed in the world of Metallica— with Some Kind of Monster they even have a new record label for the first time in two decades. But

the band members state that the core of their musical identity remains as strong as ever.

"When we get together the music is always special," Hammett said. "We can fall into the groove so quickly. I don't think very much about this band has ever really been planned. Stuff sort of just happens. You can't really plan what we do, you've gotta kind of let it happen, then react to it. It's like when we cut our hair shorter a few years ago. Everyone wanted to make it out to be some kind of big social statement. You know, 'Metallica grows up!' Or 'Metallica changes with the times.' It was never anything like that. I decided to cut my hair one day, and it just-so-happened that everyone else decided to cut theirs at about the same time. I guess after all this time we just kinda think alike. Anyway, my hair's grown back since then.'

So with a redefined roster, a refocused perspective and a renewed commitment to the Metalli-cause, it's clear that Metallica are once again operating at the very peak of their musical powers. They may not look exactly like they did some 20 years ago when they first emerged on the metal scene. They may not act exactly like they did 20 years ago when they garnered a well-deserved rep for being among the hardest partying bands in the metal world. And they may not dress exactly like they did 20 years ago when a day-old black T-shirt was considered the guintessence of fashion flair. But just as some things have changed for

Metallica, many other things have stayed very much

the same.

When ever these metal masters gather together in a place filled with their amps, their guitars and their drums (be it a concert stage or a recording studio), the sounds that invariably emanate retain much of the power, drive and aggression that has long distinguished their career. Sure, the songs presented by these Bay Area Bashers are today more sophisticated, complex and multi-dimensional than those created by the fledgling unit of the early '80s. But at its heart, their music remains as loyal as ever to the rock-solid

metal principles that have long served as the foundational elements of the

Metallica empire.

"I believe we'd always prefer if everyone focused in on our music rather than anything else, Hammett said. "Metallica has always been about setting rock and roll precedentsnot about setting fashion or cultural precedents. And as far as the music goes I think there are many direct links between the music the

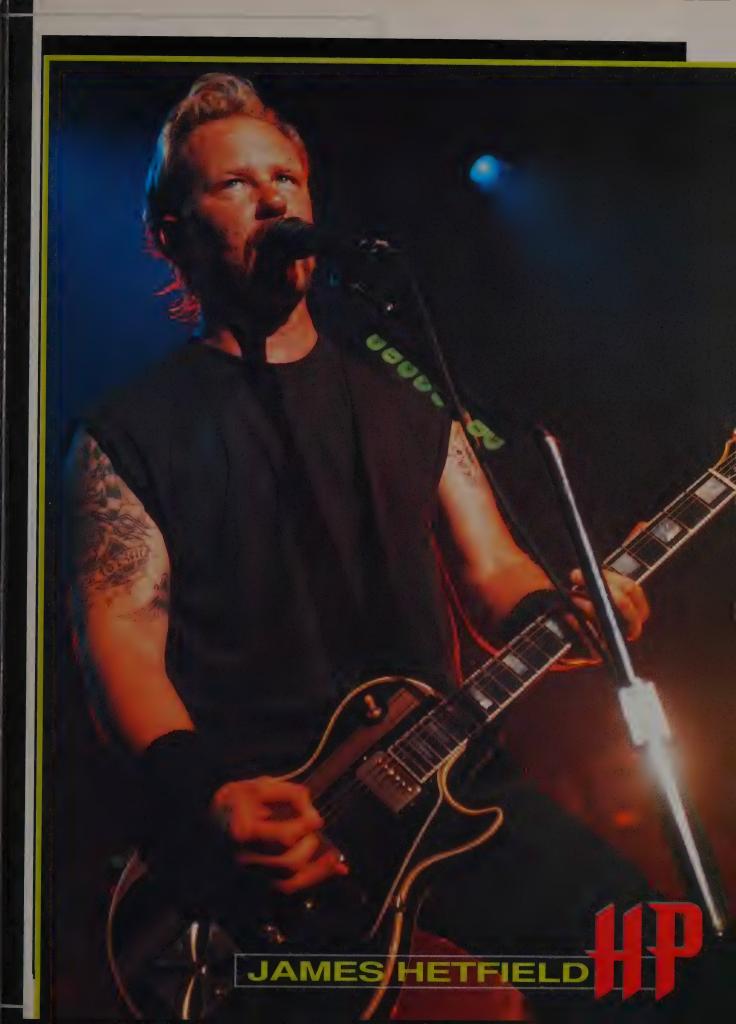
band is making now and the music they made in the past.

The energy level is still there."

With their latest tour drawing to a close and any thought of the band returning to the recording studio still way on the back burner, it would appear as if 2005 is shaping up as a "guiet" time for the one-and-only Metalli-men. But it would also seem that whatever happens to Metallica in the weeks and months to come there will be a large and loyal audience waiting to devour whatever this band decides to produce—whenever they may decide to produce it! . There's no question that despite all of their ups-and-downs, Metallica remain the single most potent force on the American metal scene.

'The danger is to grow complacent more than it is to grow tired," Ulrich said. "You can always take time off, but the question becomes do you have what it takes to go to the edge again after that? I know right now that we do.'





MICHAEL SHORE, COMPILED BY



You might think that with its name, the drum company called Mapex would specialize in making drums exclusively out of maple, which has long been widely accepted as THE best wood for drum shells for its combination of tone, projection, good-looks, strength, durability, and let's not forget, availability. And in fact Mapex - which we've been featuring more and more often in this space as it makes a very serious name for itself among pros (like veteran hard-rock drummer Greg Bissonette, and Tesser-known/less-experienced players) have been using maple in its drum shells all along...but, in its popular M and Pro-M lines, the shells were always made of maple and basswood plies. Nothing wrong with basswood, which has its own qualities of tone, resonance and strength as well as availability and therefore, affordability—but it just doesn't have the particular warmth, sonic range and sustain of maple.

Well now Mapex is making its top-selling drum kits, the M and Pro-M Series, with all-maple shells...and best of all, for under \$2,000! And as anyone who's followed our coverage of Mapex would expect, there's no scrimping on quality to

achieve those remarkable price points of \$1,295 to \$1,999. In fact, these kits have specs that rival those of kits costing two or three times as much - and the looks to match!

Mapex M Series kits now have 9-ply, 7.2 mm-thick shells, with the same mirrorfinish 8-coats of hand-rubbed high-gloss lacquer as the higher-priced Pro-M drums. M Series kits come in five opaque colors and seven kit configurations all including throne, retailing between \$1,299 and \$1,689.

The higher-end Pro-M kits have 7ply, 6.1 mm-thick shells of pure North American maple with that gorgeous lacquer finish, in nine colors and 10 configurations. Kits include Mapex pro-level double-braced hardware and Remo heads, with snare and toms equipped with 2.3

mm rigid Mapex power tems, floating floor tom legs, and undrilled bass drums with I.T.S. tom holders. The Pro-M kits retail for \$295 to \$1,999.

Such amazing deals on such fantastic gear make the Mapex M and Pro-M kits sweeter than maple syrup...and a lot better-sounding. For more on these and Mapex's many other kits, drums, hardware and accessories, write Mapex USA Inc., 118 Wheeler St., LaVergne, TN, 37086, or go online to www.mapexdrums.com.





A GUIDE TO THE LATEST GEAR

CROWN I-TECH AMPLIFIERS

Crown International, a classic name in home hi-fi amps as well as the kind that powers guitars and basses onstage, calls its new I-Tech Series amplifiers the pinnacles of its 50 years in the biz, with the latest power supply, output stage and digital technologies, and more sophisticated features, protection, performance and value than ever before.

All models weigh less than 28 pounds in their rugged, road-

worthy chassis and deliver massive power while generating a fraction of the heat of conven-

tional designs: 1,250 watts at 8 ohms (1800W at 2 ohms) all the way up to 2100W at 8 ohms (3500 at 2 ohms). The global-regulated power supply design means full power no matter the AC mains voltage, from 120 to 277 volts, 50 to 60 Hz, and the Class-loutput and advanced power supply combine for the highest output voltage available—which makes an audible difference in driving today's high-performance speakers. An intuitive front panel provides fast and easy menu-based setup and diagnostics. And they all connect directly to IQ Networks, for control over industry standard Ethernet network technology. And there's more - go online to www.crownaudio.com to see for yourself.

PEAVEY GUITAR STAGE PACK

Peavey has repackaged its Guitar Stage Pack, an outstanding deal for beginners that includes a quality electric guitar, amp and accessories in one affordable package. The Guitar Stage Pack includes a Raptor Plus EXP guitar with 2 single-coil and 1 humbucking pickups and Powerbend tremolo bridge, and a 10-watt Backstage amp with TransTube technology to make it one of the best and most classic-sounding mini amps you're likely to find. The amp also has a 6 inch speaker and tape/CD input for playing along with your favorite tunes. The package also comes with digital tuner, extra strings, guitar cable and strap, picks, nylon gig bag, and the Peavey/Rock House Method "Total Musician Series" instructional DVD. At \$299.99, what a deal!





ELECTRO-HARMONIX DOUBLE MUFF

Some 30 years ago, Electro-Harmonix began making a legendary name for itself among guitarists with its ever-growing line of affordable effects pedals whose sounds were as striking and inventive as their whimsical names. Now, in the latest variant on the popular Big Muff and Little Muff fuzzboxes, comes the Double Muff— a dual overdrive pedal that can be used in single or double mode, which opens up a LOT of possibilities for tweaking your sound, how much distortion you'll have at lower volumes, and so on. Of course you can also simply kick in the second circuit for an all-out fuzz assault— taking the word "overdrive" very literally! The possibilities are limited only by your imagination. For more info head online to www.ehx.com.



YAMAHA

Yamaha's DTXtreme IIS electronic drum system combines advances drum manufacturing with the latest digital technology, from a company that's proven time and again over the years that it knows how to make top-quality traditional drums and state-of-the-art digital synths (like the legendary DX7). The IIS is a 6-piece set with 3 cymbal pads. Those pads are a new, soft 3-zone rubber design with great, natural feel and rebound, and individual controls for pitch and pad selection; the snare pads also have adjustable dampening control. The hi-hat controller has an acoustic-type stand for traditional look and feel. Onboard electronics include 1,757 realistic drum voices, up to 90 preset kits, 40 user set kits, 164 preset songs, up to 32 user-created songs, Groove-Check practice feature, and more. Visit www.yamaha.com for more.

Ratchet-tuning drum keys beat standard drum keys the same way ratcher screwdrivers beat regular old screwdrivers—they're easier, faster and more efficient to use, especially in tight quarters. Tama's new GRK10 gearless ratchet-tuning drum key is simpler and quieter to use than standard ratchet-tuning drum keys, with a key-direction switch to tighten or loosen tension rods. And, importantly, it has interchangeable bits for fit most standard inch magnetic sockets, as well as Phillips or flathead screws (in case you own any Sritish-made drums) or 5mm hex bits. All that for \$12.50 list! For more on this and Tama's huge line of outstanding drums and hardware, head online to www.tamadrums.com.



PRO-MARK

SHLL POO MAPK 247EX

Pro-Mark, one of the world's leading drumstick makers, has teamed with Puddle of Mudd drummer Greg Upchurch to make his own Autograph Model stick. At 16 inches (425mm) in length, the Greg Upchurch Autograph is slightly longer than the Pro-Mark's popular 747B Super Rock model; its .602 inch (15mm) diameter makes it as thick as a standard 5B. The Upchurch sticks, made of American hickory wood with acorn-shaped tips, carry a suggested retail price of \$12.95 per pair. For more info on these and Pro-Mark's many, many other sticks, mallets, brushes and other accessories, go online to www.promarkdrumsticks.com.

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